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Sanctioned by the Department of Science and Art.

A GUIDE
TO THE
SOUTH KENSINGTON
MUSEUM.

ILLUSTRATED WITH GROUND PLANS AND WOOD ENGRAVINGS.



SECOND EDITION.

PRINTED BY WILLIAM CLOWES AND SONS, STAMFORD STREET,
And Sold, with the Sanction of the DEPARTMENT of SCIENCE
and ART, in the SOUTH KENSINGTON MUSEUM.
1866.

[New Editions of this Guide-book, which will be published from time to time, will contain notice of all important alterations.]

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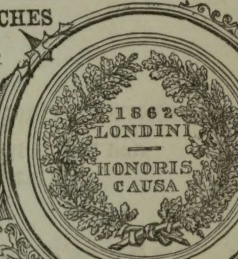
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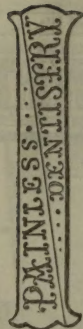
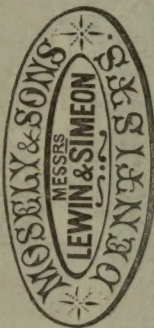
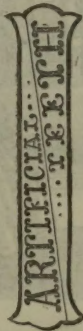
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* The letters S. and A. refer to the Science and Art Certificates taken.

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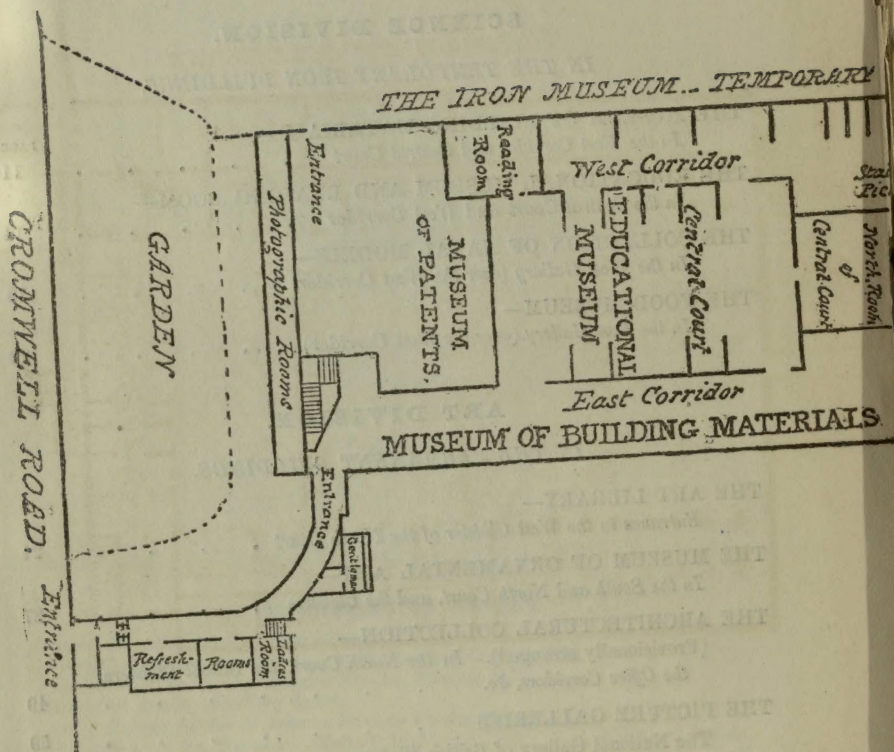
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GENERAL GROUND PLAN OF

SOUTH KENSINGTON MUSEUM.

SCIENCE DIVISION.

THE MUSEUM OF BUILDING MATERIALS.

ENTERING the SOUTH KENSINGTON MUSEUM from the Cromwell Road, and passing the Refreshment Rooms, Visitors will first arrive at the compartment devoted to BUILDING MATERIALS, which is situated in the EAST OR ENTRANCE CORRIDOR, and the North part of the CENTRAL COURT. From the title of this Collection many persons not professionally interested would perhaps be inclined to avoid it; but it will be found to possess attractive features for all classes, who may here become acquainted with many interesting patents and processes—both English and Foreign—from the manufacture of a simple brick to the most costly appliances of architecture.

Immediately facing the Catalogue Stand are the following Models:—

A Poultry House, built for the Queen by J. Taylor, Esq.

The Holy Sepulchre at Jerusalem.

The Palace of Saxe-Coburg Gotha.

Windsor Castle.

Part of the Nave, Sanctuary, &c., of Westminster Abbey.

These are followed by—

A Hoist for raising Building Materials.

Model, illustrating the construction of Fire-proof Concrete Floors.

Model, illustrating French system of Rolled Iron Girders, &c.

Model of a Wooden Bridge in Ceylon, erected by General Fraser.

Imitation Stained Glass. C. de Morini.

Facing which, on the left side, are—

Various Examples of Ornamental Wall and Paving Tiles, manufactured by Minton & Co., and Architectural Details in Terra Cotta from France.

Then we have more Models, commencing with—

Sectional Models of the Roof of the Great Northern Railway Stations at King's Cross. L. Cubitt, architect.

Model of the Old Lighthouse on Small's Rocks off the Welsh Coast.

Model of the Memorial built over the Well at Cawnpore, to commemorate the Massacre of the English during the Indian Mutiny in 1857.

Model, showing McKinnell's System of Ventilation.

Model of Rolland's Bakery, near Paris.

Model of the Town Hall, Leeds.

Model of Strasbourg Cathedral.

Case of Native Woods, with foliage, from New Brunswick.

Samples of Woods from New Zealand, St. Domingo, the Gold Coast, &c.

Facing which, on the left side, are—

Ornamental Iron Castings, French, Belgian, and Italian work, in various styles.

Floor Tiles in Geometric Patterns, by Maw & Co., of Broseley.

Again, proceeding with the Centre Stands, we find—

Various Brass Fittings for shops and furniture. By W. Touks and Son, of Birmingham.

Patent Household Sanitary Fittings. By Tyler & Sons, Newgate Street, and other makers.

Cases of Belgian Hardware. Gerard and Didier, Luxembourg, makers.

Patent Door and Furniture Locks. By Chubb & Son, St. Paul's Church Yard.

Specimens of Parquet Flooring. By Arrowsmith & Co., Bond Street.

Samples of Woods, from Western Australia, Russia, and Canada.

Samples of Woods from Ceylon and Siam.

Ornamental Window Glass. Bowden & Co., Bristol, and other makers.

Drain and Sewer Pipes, English and Foreign Manufacture.

Roofing Tiles, English and Foreign.

Glass Roofing Tiles, by various makers.

Ornamented Specimens of Glass for Windows, by various makers.

Samples of Plain and Ornamental Bricks for Building, by various makers.

Specimens of Enamelled Slate, by Fry & Co. and Magnus.

Facing which, on the left, will be found—

A Chimney-piece in Terra Cotta, "French Renaissance." A beautiful specimen of Art Workmanship. By Virebent, Toulouse.

Model of the Grand Staircase, Dorchester House. L. Vulliamy, architect.

Groups of Ornaments in Terra Cotta, French, Danish, Prussian, and English work.

Wall Papers, by various Metropolitan Manufacturers.

The last-mentioned Works are situated at the end of the Corridor, on the left side of which is the entrance to the North part of the CENTRAL COURT, in which this Collection is continued. The noteworthy objects are—

Stove, in Glazed Terra Cotta, of Swedish workmanship (from the International Exhibition of 1862).

Various reproductions in modern Della Robbia ware and Majolica ware, by Minton and Co., of Stoke-upon-Trent.

Medallions in similar ware, French manufacture.

Specimens of Glazed and Enamelled Earthenware (modern Foreign manufacture).

Specimens of Mosaic Enamels, from Russia.

Specimens of Mosaics, Italian and English. Ancient and modern.

Stove in Terra Cotta, coloured and moulded (Austrian workmanship).

Cornices, Friezes, &c., in red Terra Cotta (modern Italian work).

Statue in red Terra Cotta, "Galileo." By Boni, of Milan.

Statue in red Terra Cotta, "James Watt." Blanchard & Co.

Statue in white Terra Cotta, "The Bather." By J. Lawlor.

Slab of Marble from the Jura mountains, France. From the International Exhibition, 1862.

Encaustic and Glazed Tiles. Minton & Co.

And high on the south wall—

Cartoon, "Fishing." J. C. Hook, R.A.

Cartoon, "Sheep Shearing." C. W. Cope, R.A.

These Cartoons were designed with a view to their execution in mosaics for the external decoration of permanent buildings.

The Specimens of Building Stone, Roofing Slates, Cements, and Ornamental Marbles, are, in consequence of alterations, temporarily removed.

These collections are accessible to the public on application.

Through the Doorway, beneath the Cartoons, is the Educational Museum, across which the visitor is requested, in order to follow this Guide, to go to the South-East corner.

EDUCATIONAL MUSEUM.

In the Central Court and West Corridor.

THE contents of the Educational Museum are divided into twelve classes, comprising School Buildings and Fittings, General Education, Drawing and Fine Arts, Music, Household Economy, Geography and Astronomy, Natural History, Chemistry, Physics, Mechanical Science, Apparatus for teaching Persons of deficient faculties, Physical Training, &c.

The object of this Division of the Museum is to aid all classes of the Public, more especially those engaged in teaching, by concentrating all that is new and worthy of attention in Books and Apparatus relating to Education, whether of home or foreign production, both in its primary and secondary branches.

In order to economize as much as possible the time of those seeking information, and to facilitate the means of reference, the above system of classification and arrangement of the contents has been adopted, placing together, as far as practicable, objects of a similar nature, that those studying any particular subject may readily compare one example with another.

Each Article is distinctly labelled with its name and uses, the retail price, the name of the donor or exhibitor, and the publisher's address where it may be obtained. To Teachers, however, the collection is most valuable, as they not only have the privilege of consulting the objects, but the extensive LIBRARY OF SCHOOL BOOKS and Educational Pamphlets, now numbering about 17,000, free of any charge whatever; while the General Public have the same facility, on payment of a small fee for a ticket. (See page 3.)

Entering from the East Corridor (the Museum of Building Materials, near the Catalogue Stand), the visitor will find on the left hand Cases of Books in continuation of those in the Reading Room, the entrance to which is immediately opposite; whilst on the walls above the Book Cases, and surrounding the room, may be seen specimens of various Diagrams, including the Botanical Set prepared for the Department by the late Rev. Professor Henslow; the Extinct Animals, by B. Waterhouse Hawkins; the Zoological, by Professor Patterson; the series of Twelve Drawings illustrating Physical Geology, by Professors Beete Jukes and Du Noyer (unpublished); the Physiological Series, by Dr. Marshall; those of the Working Men's Educational Union, and others, illustrating the various Classes.

In the centre of the room are—

Several Cases containing various collections of Shells, Minerals, Crystals, Fossils, and Rocks, for Educational purposes.

Note.—The order of arrangement has been considerably interfered with lately, in consequence of the great increase in the number of objects and the limited space at present available.

Three Cases containing a collection, illustrating the structure of fruits and seeds, for use of students in Vegetable Physiology; prepared for the Department by the late Rev. Professor Henslow.

Case containing a collection of Specimens, illustrating the Geographical distribution of the Cotton Plant throughout the globe.

A Wax Model of the Cotton Plant under glass shade.

Case of samples of Flax in various stages, illustrating the process of manufacturing yarns for linen and linen thread.

Models of School Buildings.

School Furniture, consisting of Writing Desks, Seats, and other fittings necessary for Schools.

Cases manufactured from Australian Woods, showing their fitness for ornamental cabinet work.

Model of a Gymnasium. Presented to the Museum by the Swedish Government.

Stand of Globes by Newton, Stanford, and others.

An Orrery, complete, to work with a winch. Manufactured by Newton & Co., of Fleet Street.

Model of the Transit Circle at Greenwich Observatory.

Case containing Faber's Lead Pencils, in which the different stages of manufacture are shown.

Case containing Drawing Models.

Case containing samples of Box Wood, prepared for the use of artists, and illustrating the process of Wood Engraving.

Stand of Plastic Models, the work of Students in the Austrian Art Schools.

Stand of Plastic Models, from Stuttgart.

Stand containing Plaster Casts from Nature, for the use of Drawing Schools, modelled by Mr. Brucciani.

Stand containing French Chromo-Lithographs. By Engelmann & Graf. These specimens are fac-similes from Illuminated MSS., &c., and are fine examples of Lithographic Art.

Cases containing Water Colours, Palettes, Slabs, &c., for artistic use. Various samples exhibited by Reeves & Son, Rowney & Co., Muller, and other manufacturers.

Case containing Lay Figures and Models for Artists.

Case containing Drawing Instruments, by various makers.

Case containing Folding Drawing Models.

Case containing Measures, Curves, &c., for Artists.

Commencing the Side Compartments, or Bays, with that from which the READING ROOM is entered, will be found

Cases containing Toy Alphabets, &c., for children.

Case of Kinder Garten Work, made at the Infant Establishment, Nivelles, Belgium, and presented by the Belgian Commissioners of Exhibition 1862.

Case of Works on Fröbel's System, published and presented by Mr. K. Lechner, Vienna, *from Exhibition 1862.*

School Clocks, School Plans, &c., &c.

Passing the next Bay, opening into the West Corridor, will be found in succession—

Case containing Musical Instruments, such as Pianos, Harmoniums, Chamber Organs, &c.

Apparatus for teaching persons of deficient faculties, by which are shown the methods of instructing the Deaf, the Dumb, and the Blind, with specimens of work produced by them.

Samples of Enamel and Earthenware.

Lithographic Presses, Stereotype Plates, &c.

Diagrams and Casts, illustrating Gymnastic exercises.

Classical Groups in Plaster, Anatomical Diagrams, &c.

Case containing Drawing Materials and Apparatus.

Ancient Earthenware Vessels, from Catania and Palermo.

Case containing Shells for the use of Artists.

Case containing Vegetable Parchment, showing its various applications.

A series of Photographs of places of interest at Melbourne.

Various Maps, Charts, and Astronomical Diagrams, &c.

Case containing Mining and Mineral Products of Great Britain.

Case containing Isopedical Ground Relievs.

Case containing Elementary Collections of Geology and Mineralogy.

Recrossing the Room to the Bay previously passed, will be found therein, and in part of the Western Corridor to which it leads, the Classes Chemistry, Physics, and Mechanics, comprising a valuable collection of Scientific Apparatus by the principal makers, selections from which are now commonly introduced into Schools, the aid offered by the Government to Teachers having given a great impetus to scientific education throughout the kingdom.

Working Models of Machinery, made by the Messrs. Rigg, of Chester.

The valuable Diagrams of Messrs. Johnston, Reynolds, Griffin, Paul Mabrun and Co., &c.

A Case containing illustrations of the process of Needle-making, contributed by H. Milward and Co., Redditch.

A Bench, Lathe, Vice, &c., made entirely by Pupils, aged thirteen to sixteen years, of the Institution Fleury, at Lagny, France.

Collection of Weights, Measures, and Money of various Countries, from Exhibition, 1862, exhibited by the International Decimal Association.

Warren De la Rue's Astronomical Photographs of Phases of the Moon, &c. &c.

Leaving the Educational Division,

At the North end of the West Corridor are at present placed—

Ancient State Carriages.

Sedan Chairs of the last Century.

Hand Sledge of the last Century.

Case containing Medallions in Plaster.

Case containing Medallions in Metal.

Ecclesiastical Wardrobe, in the style of the 15th Century, manufactured by J. G. Crace, from a design by Pugin.

Case containing specimens of Art Workmanship (chiefly Indian), in oxidised metals.

To the left of this Case is a Corridor, in which are Architectural Casts and details, of various styles and periods.

Ascending the Stairs close by, and turning to the left, we find the Gallery of Naval Models.

[illegible]

THE FOOD MUSEUM.

PLAN OF GALLERIES OF NAVAL MODELS, AND FOOD MUSEUM.

THE GALLERY OF NAVAL MODELS.

In the West Gallery, over the West Corridor.

THIS fine and very interesting exhibition of Ships in miniature is in two divisions, the first consisting of the Admiralty Collection, removed from Somerset House, and the second containing loans and donations from private sources. They are classified as follows:—

Class I. Models representing the Lines and Forms of Ships of the Royal Navy, from its commencement to the present time.

Class II. Models of various Boats in use in Great Britain for Men-of-war.

Class III. Wooden Ships.

Class IV. Iron Ships.

Class V. Models showing the mode of fitting various parts of Ships.

Class VI. Models of various Articles and Appliances for use on board Ship.

Class VII. Models of various Articles in connection with the Armament of Ships.

Class VIII. Models of Steering Apparatus, &c.

Class IX. Plans for the Propulsion of Ships.

Class X. Masts and Rigging.

Class XI. Arrangements for Launching Ships.

Class XII. Models of Building Breakwaters, &c.

Class XIII. Plans and Compositions for the Preservation of Ships.

Class XIV. Ships' Engines, &c.

Class XV. Figure Heads, Busts, &c.

Class XVI. Drawings, Paintings, &c.

Class XVII. Miscellaneous.

The various divisions of the above classes are contained in the cases and groups forming the Collection, commencing with those arranged at the sides of the room, beginning on the left from the entrance to the PICTURE GALLERIES. The following invite attention:—

Model of H.M.S. "Northumberland."

Case containing Models of Life-Boats, Native Fishing and Pleasure Boats of Bombay, Horse Stalls for Troop-Ships, the "Caledonia," &c.

Models of Mast and Rigging, arranged on wall.

Case containing models of Gunboats, Rudders, &c.

Case containing a model of a first-rate Ship-of-war.

- Case containing models of Sloops, Brigs, &c.
- Case containing models of Capstans, Windlasses, Screw-Jacks, Anchors, &c.
- Case containing models of Shot-proof Ships.
- Case containing models showing the construction of Iron Ships, comprising Keels, Beams, Armour-plate Fastenings, &c.
- A series of half-models of Ships, Frigates, &c., arranged on wall.
- Case containing models of Steering Apparatus, Stern Ports, &c.
- Stand of Gun-ships, Yachts, &c.
- Model of the Longitudinal Section of a first-rate Ship-of-war.
- Case containing models of Stern Framing, Diagonal Riders, &c.
- A series of half-models of Ships, arranged on wall.
- Case containing models of Rafts, Buoys, Preservers, &c.
- Case containing models of Line-of-Battle Ships, ancient.
- Case containing models of Line-of-Battle Ships, modern.
- Case containing model of the "Great Harry," built in the reign of Henry VIII. 1514.
- Case containing model of Nelson's flag ship, "The Victory," on the quarter-deck of which he received his death wound in the action of Trafalgar.
- Cases containing models of Line-of-Battle Ships.
- Case containing models of Guns, Carronades, Mortars, &c.
- Case containing Block-making Machinery, Dowelling Engines, Ships' Engines, &c.
- Case containing models of Futtocks and Frames, arranged on wall.
- Case containing models of Bow Framing.
- Case containing models of Stern Framing.
- Case containing models of Longitudinal Section of a 74-gun Ship.
- Case containing models of Stern Wales (arranged on wall).
- Case containing models of Beams.
- Case containing models of Hawse Holes, Catheads, Cabins, Hatchways, &c.
- Case containing models of Ship Ventilation, Screw Propellers, &c.
- Case containing models of Logs and Deep-Sea Leads, Pendulums, Telegraphs, Docks, Breakwaters, &c., &c.
- Ships' Signal Lanterns, &c. (arranged on wall).
- Case containing models of After-part of Ships, showing Screw Propellers (arranged on wall).
- Chains and Chain Cables (arranged on wall).
- Masts and Rigging (arranged on wall).
- Case of models of Double-ended Ships, with Nautilus Propeller.

Arranged on the adjoining wall are a collection of Marine Paintings, presented to the Museum by H.M. the Queen, consisting of—

22 Paintings of Models of Ships.

And the following, lent by H.M. the Queen—

Blackwall. J. T. Serres.

Portsmouth Dockyard. R. Paton.

Sheerness Dockyard. R. Paton.

Deptford Dockyard. R. Paton.

Chatham Dockyard. R. Paton.

Woolwich Dockyard. R. Paton.

A Dockyard. J. Cleveley.

Contiguous to the above will be found cases containing—

Models of Ancient Maltese Galleys, Silver Work and Enamels, some specimens of Wood Carvings, Statues, Relievos, &c.

Arranged in the centre of the Room we have a

Model of H.M.S. "Ajax," built in 1798.

Case containing models of Machinery for Raising and Lowering Top Masts.

A model of the Masts, Sails, and Rigging of H.M.S. "Ganges," 84 guns.

Case containing a model of H.M.S. "Northumberland."

A stand on which are arranged relics of the "Royal George," specimens of Fungus, models of Floating Docks, &c., &c.

Case containing models of Boats and Vessels used for fighting and other purposes, at various periods, in foreign countries.

Stand containing models of the "Victoria and Albert," and various other Yachts.

Case containing a model of "The Queen," 116 guns, 3,104 tons, built 1839, one of the last of the three-decked sailing ships.

Stand of ten models, including one of H.M.S. "Terror," the vessel that was lost with Sir John Franklin in the Arctic Regions.

Stand of eight models of Gunboats.

Stand of six models, "The Diana," "Pique," "The Vernon," and others.

Stand of four models, "The Cumberland," "Vanguard," &c.

Case containing a model of "The Victory," 100 guns, built 1735, lost in the English Channel with her crew of 1000 men.

Visitors having completed their inspection of the Naval Models, may now proceed to the Collection in the adjoining Gallery, in which they will find arranged and classified the objects forming

THE FOOD MUSEUM.

In the East Gallery, over the East Corridor,

wherein are displayed illustrations of the composition and nutritive value of different kinds of food, the food products of various nations, showing their methods of culture and preparation as food, their nutritive qualities, chemistry, adulteration, &c. The samples from China and Siam afford some culinary curiosities, such as birds'-nests, sharks'-fins, sea-slugs, and other edible dainties.

Commencing at the northern end (next the Picture Galleries) with the objects arranged against the walls and in the side divisions, we find on entering—

Two Cases showing the Liquids, Solids, Gases, &c., forming the component parts of the human body.

Followed by—

Two Cases showing the Chemical Principles of Food, comprising the acids, minerals, heat-givers, and flesh-formers in food.

Case containing the different varieties of Salt.

Cases containing edible Starches and various preparations of Starch for manufacturing and domestic purposes.

Cases containing Sago, Arrowroot, and other farinaceous products.

Models of Apparatus used in the destruction of Salmon.

Working apparatus for artificially breeding Salmon and other fish, with young Salmon hatched in the Museum, from ova presented by Mr. Frank Buckland.

Transparent Hive containing a swarm of working Bees.

English and French Bee-hives with honey in the comb, made by bees in the Museum.

Case containing Mosses and Sea-weeds, used as food.

Cases containing Wheat, Barley, Oats, &c., in their natural and prepared forms, with the gums, glutens, &c., they produce.

Cases containing Condiments, Spices, and Flavours, with their properties and applications explained.

Cases containing Narcotics, such as Tobacco from various countries, in the leaf, and manufactured for use; Opium, Nicotine, &c., &c.

These are followed by—

Specimens of Animal Substances used as Food, Hares and Rabbits, Birds (native and acclimatised), Varieties of Fish, Preserved Meats, Soups, &c., &c.

A Case containing Food and other remains from the Peat of the Lacustrine Habitations of Roben-Hausen, Switzerland. Presented by Dr. C. J. Gaudin.

The following is an extract from a letter received with the specimens:—

“These remains have been found in a settlement where no metal has been discovered, but where all the implements are of stone, anterior to the use of either bronze or iron. A great light is therefore thrown on the agriculture of the remotest Celtic period. The stone period not being confined to Switzerland, but extending also to England, we hope you will kindly accept these antique remains of the first inhabitants of Europe.”

Leaving these interesting relics, we proceed to examine the

Cases containing the Food Products from China, Siam, and Japan, which will be found to comprise pastry and preserved fruits, edible birds'-nests, fish, sea-slugs, &c., &c.

Cases containing Edible Products of the Palm Tribe.

Cases of Substances used in the Adulteration of Food.

Cases containing specimens of the different varieties of Tea, Coffee, and Cocoa, and a series of Paintings by a Chinese artist, illustrating the various stages in the growth and manufacture of Tea.

Cases containing the composition of various Vegetable Substances used as food.

Cases containing specimens of Sugar and Sugar Confections.

Commencing our examination of the objects situated in the centre portion of the room, we find a

Stand of different samples of River and Well Waters, containing poisonous and organic matter, and the processes by which they are purified.

Stand containing specimens of Filters and Wine and Water-coolers, &c.

Cases containing Nuts and Edible Oils.

Cases containing samples, and showing the manufacture of Vinegar.

Case containing the Edible Products of the Orange Tribe.

Case containing Dika Bread from Western Africa, used by the natives in their Stews, &c.

Cases containing specimens illustrative of the means employed in Brewing Beer and Porter, Distillation of Spirits, &c.

Case containing illustrations of Vine culture in France.

Cases containing samples showing the composition of British and Foreign Wines.

Cases containing samples of Isinglass.

Case containing Mollusca used as food.

THE ART LIBRARY.

THE Library is contained in the new Rooms, on the West side of the North Court, and is entered through a door in the West Cloisters of the North Court. (See Ground Plan on page 28.) It consists, at present, of upwards of 12,000 volumes, and possesses a collection of Engravings, Drawings, and Photographs, illustrative of architecture, ornament, &c. A portion of these are framed, and exhibited in the Museum of Art, to illustrate its various sections. It is emphatically a special Library, whose object is to aid in the acquisition and development of artistic knowledge and taste, and to furnish means of reference on questions connected with art. In order, as far as possible, to extend its utility, books not readily to be procured in local libraries are allowed to circulate from it to the provincial Schools of Art. The Library is open morning and evening, during the same hours as the Museum.

Tickets, including admission to the Educational Reading-room, are issued at 6d. weekly; 1s. 6d. monthly; 3s. quarterly; 6s. half-yearly; 10s. yearly.

On Wednesday, Thursday, and Friday, the Educational Reading Room and the Art Library are free to Visitors.



SOUTH KENSINGTON MUSEUM.

ART DIVISION.



SOUTH COURT, LOOKING ACROSS THE CENTRAL AVENUE.

THE SOUTH COURT.

In the South and North Courts, and the Cloisters.

THE principal entrance to this Court is at the end of the Museum of Building Materials.

In the South and North Courts, and the Cloisters surrounding them (see the Ground Plan on the next page), Visitors will find arranged rare and choice examples of Art Workmanship of various countries and periods, part of which are the property of the Museum, and part loans from private gentlemen who have kindly furnished them for exhibition. The following is a brief summary of the objects comprised in this most valuable collection :—

SUMMARY.

Sculptures in Marble and Wood.
 Casts in Terra Cotta, Plaster, &c.
 Carvings in Ivory.
 Art Bronzes.
 Decorative Works in Silver.
 Limoges Enamels.
 Decorated Arms and Armour.
 Ornamental Iron Work.
 Venetian Glass and Cut Crystal.
 Oriental China.
 Persian Ware.
 Majolica Ware.
 Della Robbia Ware.
 Henri Deux Ware.
 Palissy Ware.
 Dresden China.
 Sevres China.
 Chelsea and other old English Wares.
 Wedgwood Ware.
 Ancient Furniture.
 Wood Carvings.
 Antique and Engraved Gems.
 Miniature Portraits.
 Snuff-boxes of the 17th and 18th centuries.
 Watches and Clocks.
 Jewellery of various periods.

Tissues and Embroideries.
 Chinese Works of Art.
 Japanese Works of Art.
 Ancient Irish Works of Art.

The decorations of the South Court, so far as they are completed, are very rich in effect. The upper portion of the walls are divided into twenty-eight alcoves (fourteen on each side), intended to contain portraits in Mosaics of the most eminent men connected with the Arts. The artists represented have been chosen more on account of their being ornamentalists, or workers in bronze, marble, pottery, &c., than because they were great painters.

*Artists represented.**Painted by.*

| | | |
|---------------------------|---|-------------------|
| Torrel | } | R. Burchett. |
| Wykeham | | |
| Cimabue | } | F. Leighton, A. |
| N. Pisano* | | |
| M. Angelo | } | Godfrey Sykes. |
| Raffaelle | | |
| Wren | } | Eyre Crowe. |
| Hogarth | | |
| Ghiberti | } | E. Wehnert. |
| Mantegna | | |
| Albert Durer | | Cave Thomas. |
| Della Robbia | | — Moody. |
| Palissy | | R. Townroe. |
| J. Goujon | | H. A. Bowler. |
| Visscher | | W. B. Scott. |
| Inigo Jones | | A Morgan. |
| Phidias | } | E. J. Poynter. |
| Apelles | | |
| Maestro Giorgio | | S. A. Hart, R.A. |
| Fra Angelico | | C. W. Cope, R.A. |
| Benozzo Gozzoli | | E. Armitage. |
| Fiammingo | | E. M. Ward, R.A. |
| Donatello | | R. Redgrave, R.A. |
| Giorgione | | V. Prinsep. |
| Pinturicchio | | H. O'Neil, R.A. |

Pictures for the remaining spaces are in hand by the following Artists:—

| | |
|------------------|----------------|
| Holman Hunt.* | J. D. Watson. |
| C. Keene. | J. Noel-Paton. |
| J. Tenniel. | F. Watts. |
| J. Phillip, R.A. | H. S. Marks. |

Between the alcoves are emblematical medallions, beneath are cornices containing figures illustrating the various manufactures, executed from designs by the art-students of the Museum, under the superintendence of Mr. Godfrey Sykes.

* The Mosaic, by Dr. Salviati of Venice, is now fixed. It is in the alcove at the north-west corner.

By the help of the Ground Plan here given, the Visitor will be enabled to follow the direction we have taken:—

- A. Case containing the Outram Testimonials, Cabinets, &c. The Testimonials consist of two Swords of Honour, and a Shield in oxydised silver, damascened work. The Cabinets are in ebony and gilt woods, richly inlaid with ivory, and ornamented with chased metal, lapis lazuli, &c.
- B. An Altar Painting in tempera on panel. The Legendary History of St. George. Spanish, 14th century. From a destroyed church at Valencia.
- C. Case containing a Cabinet, ornamented with panels of old Japanese lacquer-ware and mounted in gilt metals, by Goutière; a Steel Chair, with embroidered seat and back, containing the arms of Anne of Denmark, a Tortoise-shell and Buhl-work Crucifix, with bronze figure of, Christ; Vases in Porphyry, and Sèvres Ware, &c., &c.

On the wall, above these cases, are Cartoons for frescoes, by R. Redgrave, R.A., and J. C. Horsley, R.A.

- D. Case containing a Venetian Silver Chariot and Figures, set with turquoises—Two Knights, armed cap-à-pie, of silver, set with garnets and turquoises—Various Egyptian Vessels in brass, &c., &c.
- E. Case containing a collection of Miniatures, Snuff-boxes, Watches, Jade and Crystal Ornaments, and Decorative Plate. Lent by Lord Chesham.
- F. Case containing a Cabinet in ebony, with gilt metal mouldings, the interior decorated with oil paintings of Scriptural subjects, by Old Franck—Flemish Work of the 17th century. Lent by the Hon. W. B. Warren Vernon.
- G. Case containing a collection of Ecclesiastical Utensils, Clocks, Snuff-boxes, and other objects. Lent by Beresford Hope, Esq.
- H. Case containing a collection of Silver Vases, Cups, Bowls, Caskets, Tankards, Spoons, &c., &c.
- I. Case containing a collection of Crozier Heads, Caskets, Crosses, and other objects in metal, ivory, &c.
- K. Case containing Statuettes, Bas Reliefs, Medals, Time-pieces, and other interesting objects in bronze, silver, and brass, from the 13th to the 17th centuries.
- L. Case containing a collection of objects in Majolica, Antique and Mediæval Bronzes, Silver Plate, &c. Lent by C. D. E. Fortnum, Esq.
- M. Case containing a collection of Limoges Enamels, Majolica, Bronzes, Ivories, &c. Lent by G. H. Morland, Esq.
- N. Case containing Plates, Dishes, Portraits, Vases, and other objects, chiefly in Limoges Enamel, and Majolica Ware, and a collection of Ivory Hunting Horns.

- O. Case containing objects in Crystal, Amber, Jade, and Venetian Glass.
- P. Case containing Italian, French, Flemish, and German Ivory Work, chiefly of the 17th century, consisting of Cups, Relievos, Plaques, Statuettes, Tankards, &c., &c.
- Q. Case containing Statuettes in Terra Cotta, Ivory, &c.; Vases, Jugs, Plates, &c., in Persian and Oriental Earthenware; Caskets in Tortoise-shell and Inlaid Woods, and various other objects.
- R. Case containing Vases of Italian Porcelain, Old Chelsea China, &c. Lent by C. W. Reynolds, Esq.
- S. Case containing Tea Services, Clocks, Vases, Bowls, &c., in Sèvres, Dresden China, and old Wedgwood Ware.
- T. and U. Cases containing a collection of Italian Majolica of the 15th and 16th centuries. Lent by A. Barker, Esq.
- X. Case containing a collection of objects in Majolica, Persian Earthenware, and Mediæval Terra Cotta. Lent by C. D. E. Fortnum, Esq.

Now cross the Centre Avenue to the East side.

- AA. Case containing various Groups in coloured and enamelled earthenware, Statuettes in Terra Cotta, Table Tops of Florentine workmanship, Panel of Onyx Marble, with Porcelain inlay, and other objects.
- BB. Case containing a collection of Oval Dishes, Jugs, Cups, &c., in Palissy Ware, and a Candlestick, a Plateau and two Tazzas in the celebrated Henri Deux Ware. Under these are some modern imitations by Minton and Co.
- CC. Three Cases containing Watches, Necklaces, Brooches, Rings, Intaglios, and other ornaments in precious metals, of ancient and modern workmanship.
- DD. Case containing Salvers, Vases, Plaques and Panels, in Porcelain, Glass, and Enamelled Earthenware, chiefly of modern French production.
- EE. Case containing specimens of Carved and Inlaid Woods, comprising Medallions, Picture-frames, Book-covers, Floorings, &c., &c., chiefly of modern French production.
- FF. Case containing Vases, Cups, and Plates, in Porcelain and Glass, modern German and Italian manufactures.
- GG. Case containing Vases, Plates, &c., in Persian and Oriental enamelled earthenware.
- HH. Case containing British and French modern manufactures, imitations of Majolica Ware, Tripods and Groups, Stoves, &c.
- II. Case of Modern French Manufacture: Vases, Plates, &c., in modern Sèvres and other wares.

- KK. Case containing Modern English and French Statuettes, chiefly metal work.
- LL. Case containing Modern German Manufactures: Busts, Statuettes, Chessmen, &c., chiefly in Porcelain and Terra Cotta.
- MM. Case of Modern French Manufactures: Vases, Cups, Tazzas, Plateaus, &c., in Enamels, Porcelain, &c.
- NN. Case of Modern British Manufactures, consisting of various articles of English pottery, chiefly by Minton & Co.
- OO. Case of Modern British Manufacture: Vases, Plates, Bottles, &c., in Porcelain, &c.
- PP. Case containing Cabinets, one of which is of Austrian workmanship, in carved walnut, and represents the story of "Reynard the Fox."
- QQ. Case of Modern British Pottery. By Minton & Co., Copeland & Co., Wedgwood, and Kerr & Binns.
- RR. Case containing a Table in Marqueterie, of tinted woods, modern Italian; Table and Pedestal, in black marble, inlaid with colours; Glass Vases, &c., &c.
- SS. Case of Modern British Manufactures: Statuettes and Vases in English Porcelain. By Copeland & Co., and Minton & Co.
- TT. Cases containing a Cabinet, executed from designs by W. Burges, representing "The Conflict of Wines and Beers," and various sideboard ornaments.
- UU. Case containing various articles in Carved and Gilt Woods.
- WW. Cases containing specimens of Cabinet Work, &c.
- XX. Case containing French Console Tables, &c.

Over these cases are three large Cartoons: "Justice," by W. Cave Thomas; "Baptism of Ethelbert," by W. Dyce, R.A.; "Edward the Black Prince receiving the Order of the Garter," by C. W. Cope, R.A.

Crossing the Central Avenue, we pass the entrance doorway of this Court, over which are Cibber's Statues of "Melancholy Madness" and "Raving Madness," originally placed over the entrance-gate of Bethlehem Hospital, in Moorfields.

Passing by the large Spanish Altar-piece, we now reach

THE WEST CLOISTERS OF THE SOUTH COURT.

IN THE FIRST BAY.

Arranged against the Walls.

Chimney-piece in Terra Cotta, from a house at Antwerp. Date 1500.
Case containing various Bowls, Cups, Plates, &c., in coloured Porcelain.

Painted Glass Panel. Executed at the Royal Manufactory, Sèvres.
Case containing Embroidered Gaberdine and Linen, worn by
Charles I. and his children.

Various Examples of Stained Glass.

Case containing Earthenware and Stoneware, chiefly German and
Flemish, of the 16th, 17th, and 18th centuries.

Case containing Dresden China and Old Flemish Stoneware of the
16th and 17th centuries.

Panels of Stained Glass, early 16th century.

Tempera Painting, representing the Virgin and Child, the Saviour
in the Sepulchre, &c. Early 15th-century work.

Glazed Earthenware Chimney-piece, formerly in Oliver Cromwell's
house at Brompton.

Various Earthenware Drinking Vessels.

Arranged in Centre.

Case containing a magnificent collection of Old Wedgwood Ware.

Boule Cabinet, with Figures of the "Seasons," in relief. Lent by
Earl Granville.

Cabinets in Carved Chesnut-wood. Italian work of the 17th cen-
tury. Lent by Sir H. Edwardes.

Cases containing China Ware, Miniatures, &c.

Carved Oak Panelling, from an ancient house at Exeter.

A Cabinet in carved Walnut. Modern French, by Fourdinois of
Paris.

A Cabinet in carved Walnut. Modern Italian, by Barbetti of Siena.

An Armoire in carved Walnut. Flemish. 17th century.

IN THE SECOND BAY.

Arranged against the Walls.

Window in Stained Glass, with Figures of St. Peter and St. Paul.
German. 15th century.

Vases of Rouen and Delft Earthenware, &c.

Window of Stained Glass, date about 1400, brought from Win-
chester Cathedral.

Cases containing a collection of objects in Porcelain, &c.

Various Panels of Stained Glass.

An Ancient Harpsichord.

Case containing Majolica Ware.

Arranged in Centre.

Case containing Bas-reliefs, Earthenware, Plateaus, &c.

Case containing Cameos, Vases, and objects in Alabaster.

Case containing Porcelain, Silver Plate, Ivory, &c. Lent by Lieut.-Col. Grant.

Case containing various Illuminated Books, and a collection of Miniatures, by Samuel Cooper, &c.

Case containing fragments of Antique Roman Glass.

Now cross the corner of the Court to

THE NORTH CLOISTERS OF THE SOUTH COURT.

Arranged on Pedestals.

A Casket in Amber, Vases in Majolica Ware, Statuettes in Bronze and Terra Cotta, &c.

Arranged against the Walls.

Case containing various Bronze Plaques, Medals, &c. Lent by Sir Thomas Gresley.

Case containing Jewels, in which, with other interesting objects, will be found a Missal Case in decorated gold, set with Ruby and other transparent enamels; formerly the property of Henrietta Maria, Queen of Charles I.

And Modern Jewels by Froment Meurice of Paris.

Case containing a Collection of Engraved Gems, Antique and Mediæval. Lent by Heywood Hawkins, Esq.

A Brass Lectern of the 15th century.

Now cross the Central Avenue.

Arranged on Pedestals.

Group in Marble. Two Children playing with a Goat. By Algardi, born 1600, died 1654.

Two Statuettes, in Modern French Majolica.

A Fountain, in Modern English Majolica. By Minton and Co.

Arranged against the Walls.

Cases containing specimens of Hungarian Jewellery, and other objects. Lent by Count D'Albanie.

Case containing Greek, Roman, and Etruscan Jewels.

Case containing a Vase in Semi-Opaque White Glass, enamelled and gilt. And Centre Pieces in Porcelain and Silver, &c.

Centre Arrangement.

Case containing a Vase in Bronze and Ivory, carved in relievo. The subjects represent the Dream of Youth, of the Poet and the Husbandman, designed and executed by Baron H. de Triqueti. On the pedestal on which this costly vase is placed are four medallions in modern Sèvres porcelain.

Case containing Works of Art to which Prizes were awarded (in competition) by the SOCIETY OF ARTS. Purchased by the Science and Art Department.

ORIENTAL COURTS.

Arranged against the Walls.

- Cases containing Indian Draperies in Gold Tissue, &c.
- Carved wood Panels, part of a Chinese Throne, and two Japanese Porcelain Bowls, lent by Her Majesty the Queen.
- Cases containing Oriental Woven Fabrics—Shawls, Scarves, Dresses, &c.
- Case containing Burmese Books formed of leaves of thin wood, covered with lacquer and ornamented with medallions, &c.
- Case containing objects from India and China, consisting of Boxes, Vases, Horse-trappings, &c.
- Case containing Indian Swords of Honour, Chinese Dresses, &c.
- A series of Indian Sculptures from the ruined City of Saitron in Rajpootana. Date about 1100.
- A Stand on which are arranged Cisterns, Vases, Salvers, and other objects of Oriental workmanship.

Arranged in Centre.

- A Case containing Japanese and Chinese Porcelain. Lent by P. G. Laurie, Esq.
- A Case containing Boxes of Indian Lacquer-work from Lahore. Presented by Her Majesty the Queen.
- Another series of Indian Sculptures from Rajpootana.
- Two Cases containing a collection of Chinese and Japanese objects. Lent by Barnes Dallas, Esq.
- Case containing Chinese, Japanese, and Moorish objects. Lent by Lieut.-Col. Crealock.
- Case containing Japanese Cabinets.
- Six Cases containing Oriental Woven Fabrics.
- Case containing a Collection of Objects in Old Nankin Porcelain. Lent by Louis Huth, Esq.
- Case containing a collection of Chinese and Japanese Objects. Lent by Major-General Sir Hope Grant.

Arranged on Pedestals.

- A Collection of Vases, Fonts, &c., in Nankin Porcelain.

The ceilings and decorations of the Rooms containing the Oriental Collection are from designs by Owen Jones.

NORTH COURT.

Entrance from the South Court.

Turning to the left at the Entrance will be found

A "Lavabo," or Fountain, by Benedetto da Rovezzano, and Jacopo Sansovino. Florence. Date, 1520.

Wrought Iron Screen or Railing, from Hampton Court. The work of Huntington Shaw, of Nottingham. 1695.

Statue. "The Eagle Slayer." John Bell, Sculptor.

Part of an Altar, from the Palazzo Ambron, Florence. The work of Benedetto da Majano. 15th century.

Statue. "Satan vanquished by the Archangel." E. B. Stephens, Sculptor.

Antique Colossal Statue. Melpomene, the Muse of Tragedy, from the original in the Louvre. The head, though antique, is not that belonging to the Statue.

Cast in Plaster of the Three Graces, supporting an Urn, destined by Catherine de Medici to contain the heart of Henry II. From the Original in the Louvre. By Germain Pilon.

Lower portion of the Column of Trajan. A Cast from the Column in the Forum of that Emperor in Rome.

Wrought Iron Screen, or Railing, from Hampton Court. By Huntington Shaw, of Nottingham. 1695.

St. George Slaying the Dragon. From a Court-yard in the Palace of the Kings of Bohemia. Prague. Date, A.D. 1378.

Cast of a Bronze Cannon from Malta. Now in the Tower of London.

Cast of a Font from the Church of Bride Kirk; in old red sandstone.

A Well. From a Palace in Venice. Late 10th century.

Cast of a "Chasse" from Peterborough Cathedral. Saxon. 11th century.

Enamelled Flooring Tiles. From the Palazzo Petrucci, Siena. Italian. 1509.

Bronze Socket. By Alexander Leopardi. 1505. One of the three which held the Standards of Cyprus, Crete, and the Morea, in the Piazza of St. Mark, at Venice.

Monument of Sir Francis Vere, Governor of Flushing. From the Chapel of St. John the Evangelist in Westminster Abbey. Date, 1608.

Font from Winchester Cathedral. Date, 1100.

Font from East Meon Church. Date, 12th century.

Iron Screen. By Huntington Shaw, of Nottingham. 1695.

Font from Patrington Church.

Casts of Capitals of Columns, &c., in York Cathedral.

Cast from the Marble Biga (Two Horse Chariot) of the Vatican.

Colossal Statue. "David." By Michael Angelo. A cast from the Original in front of the Palazzo Vecchio, Florence. Presented by Leopold Grand Duke of Tuscany.

Cast of the Bronze Wolf of the Capitol of Rome.

Candelabrum, constructed under the directions of Piranesi from various antique fragments. From the Original in the Louvre.

Wrought Iron Screen, from Hampton Court. The work of Huntington Shaw, of Nottingham. 1695.

Case containing Greek and Etruscan Pottery.

In the middle of the north side of the Court is—

The Tribune (or Chapel) of the Conventual Church of Santa Chiara, Florence, originally erected, A.D. 1493. The Architecture is ascribed to Simon Pollaiuolo; the Frieze is by Andrea della Robbia.

On each side of the Tribune are placed Circular Medallions, in Della Robbia Ware, representing The Nativity, and the Miracle of Pentecost, and Relievos in black slate, illustrative of the legend of "St. George and the Dragon." Genoese work of about 1460-70.

Hanging beneath the Tribune is a large Hall Lantern, from a Palace in Venice.

THE FERNERY—to enable the Students in training for Art-teachers to draw from plants at all seasons—may be seen through the space behind the Tribune.

Wrought Iron Screens, from Hampton Court. The work of Huntington Shaw, of Nottingham. 1695.

Case containing a collection of Greek Vases, Goblets, and Drinking-cups, in painted earthenware, chiefly of the 3rd and 4th century B.C.

The Waterloo Vase. This Marble Vase was executed by Sir Richard Westmacott for George IV., when Prince Regent. The principal relief commemorates the Battle of Waterloo.

Cast of the Florentine Boar.

Cast of the Pulpit in the Baptistery at Pisa. By Niccola Pisano. A.D. 1260.

Models in cork of Temples at Pæstum and Sicily.

Model in cork of the Coliseum at Rome. By Du Bourg. Presented by Capt. Leyland.

Original Model of St. Paul's. Designed by Sir Christopher Wren.
Lent by the Dean and Chapter of St. Paul's.

Enamel Flooring Tiles. From the Château D'Ecouen, France.
Date, 1550.

Modern Mosaic Work. Representing "The Seasons." From Designs
by Mr. Digby Wyatt. Executed by Messrs. Maw & Co.

Reproduction in Bronze of the Statue of Mercury, by John of
Bologna. From the Original, in the Museum of the Uffizi,
Florence.

Bronze Socket. By Alexandro Leopardi, 1505. One of the three
which held the Standards of Cyprus, Crete, and the Morea in
the Piazza of St. Mark, at Venice.

Cast of a Horse's Head. From the Monument of the Archduke
Charles of Austria. Anton von Fernkorn, Sculptor.

The Panels from the six sides of the Original Pulpit of the Cathedral
of Pisa. Executed by Giovanni Pisano. Damaged but not
destroyed in 1596.

The panels, which are sculptures in high relief, represent The
Crucifixion, The Nativity, The Adoration of the Magi, The
Presentation, and the Flight into Egypt, The Massacre of the
Innocents, and the Betrayal and the Flagellation.

Iron Screen or Railing, from Hampton Court. The work of
Huntington Shaw, of Nottingham. 1695.

Cast of the Statue of Moses, by Michael Angelo. From the Original
in the Church of St. Pietro in Vincoli, Rome.

Fountain, with Statuette of Bacchus. Florentine Sculpture. Date,
about 1600.

Iron Screen or Railing, from Hampton Court. By Huntington
Shaw, of Nottingham. 1695.

A domestic "Lavabo" or Fountain, in Istrian Marble. Date about
1500.

Unfinished Statue of a Slave by Michael Angelo. From the
Original in the Louvre.

High Altar of the Conventual Church of St. Chiara, Florence. The
centre Tabernacle is ascribed to Desiderio da Settignano. Date,
about 1470-80.

Statue of a Slave by Michael Angelo. From the Original in the
Louvre.

On the upper part of the walls in this Room will be found

Casts from the Frieze of the Triumphal Entry of Alexander into
Babylon. By A. Thorvaldsen. Born 1770; died 1844.

Casts of Stone Carving, from the Minstrel's Gallery, Exeter
Cathedral. 14th century.

Bas-relief. "The Diana of Benvenuto Cellini." From the Original in the Louvre.

Casts from Designs by Flaxman, R.A.

The Singing Gallery of the Church of Santa Maria Novella, Florence.
The work of Baccio d'Agnolo. Date, about 1500.

We may now examine the different compartments at the sides and end of this Room. Beginning at the south-east corner, near the large Statue of "Moses" we enter

THE EAST CLOISTERS OF THE NORTH COURT.

These are divided into bays, or openings, in which visitors will find arranged the following objects.

IN THE FIRST BAY.

Arranged on the Walls.

Two Chimney-pieces in Florentine Black Stone. Italian work of about 1490 and 1540.

Coloured Sketch for the Picture of "Prince Henry and Judge Gascoigne." By R. Redgrave, R.A.

Relievo in Marble. The Triumph of Galatea. 17th century.

Coloured Sketch for the Picture of "The Black Prince." By C. W. Cope, R.A.

Armorial Shields in Istrian Stone. From a Palace at Cesena. Italian Sculpture. Date, 1500.

Oil Painting on Canvas. Forming the Frieze of a Room, Venetian. 16th century in the style of Pordenone.

Five Trial Pieces in Fresco. From portions of Pictures. By D. Maclise, R.A.; W. Dyce, R.A.; R. Redgrave, R.A.; J. C. Horsley, R.A.; and C. W. Cope, R.A.

Arranged in Centre.

A Case containing various Statuettes in Marble, &c. (Italian and French Sculptures of the 14th and 15th centuries). And Alto-relievos from the Tomb of Gaston de Foix, &c., &c.

Arranged on Pedestals.

Various Busts, &c. Chiefly of Roman and French Sculpture.

IN THE SECOND BAY.

Arranged on Walls.

Numerous Friezes, Panels, &c., from various Churches and Palaces in Italy. Illustrating the sculpture of that country between the 14th and 15th centuries.

Various specimens of Friezes, Bas-reliefs, Brackets, &c. Chiefly Florentine Sculpture of the 14th and 15th centuries.

Chimney-piece. Ascribed to Donatello, or Desiderio da Settignano. Date, about 1450. Brought from a villa at San Miniato, near Florence.

Arranged in Centre.

Marble Bas-relief, "Virgin and Child." By Donatello.

Stands on which are placed various Bas-reliefs, Alto-relievos, Brackets, Pedestals, &c., in Marble and Istrian Stones of different styles and dates.

Statue, "St. George." By Donatello. Born, 1386; died, 1468.

IN THE THIRD BAY.

Arranged on Walls.

Chimney-piece in Carved Stone, ascribed to Tullio Lombardi. North Italian Sculpture of 1520-30. From the Palazzo Petinelli, Padua. A pair of Bronze Fire Dogs. Italian work of 1560. (These are enclosed in a glass case.)

Renaissance Pilasters from Monuments in the Campo Santo, Pisa.

Details of Renaissance Architecture from Lombardy and Rome 16th century.

Panels of Byzantine Workmanship from the Campo Santo, Pisa.

Casts from Monumental Bas-Reliefs in the Campo Santo, Pisa. 14th and 15th centuries.

Oil Painting on Canvas—Forming the Frieze of a Room, Venetian, 16th century; in the style of Pordenone.

An Altar-piece in Carrara Marble. The work of Andrea Ferucci of Fiesole, date about 1490; from a private chapel or church attached to the Villa Ricasoli at Fiesole, near Florence. (In a glass case.)

Tabernacle or Ciborium in Marble. The work of Andrea Ferucci of Fiesole. Date about 1490.

Arranged in Centre.

Stands on which are placed—

The Marriage of the Virgin. The original, by Orcagna, is in the Church of San Michele, Florence.

Casts from Bas-reliefs from the Pulpit at Prato. By Donatello.

Bas-relief—Children Singing, by Luca Della Robbia. The original in the Museum of the Uffizi, Florence.

Group in Marble, Three Saints. Ascribed to Nicola or Giovanni Pisano. Date about 1270.

Various Statues of Angels by the above, of about 1270.

And various Relievos in Plaster, Stone, &c.

IN THE FOURTH BAY.

Arranged on Walls.

A Stone Chimney-piece from a Villa near Brescia. Italian. Date about 1560.

Various alto-relievos and basso-relievos of Italian work of the 14th and 15th century.

Case containing an original model in wax, "The Deposition from the Cross," by Jacopo Sansovino. Born 1499, died 1570.

Relievo in Stucco, "Virgin and Child." 15th century.

A Chimney-piece in carved Stone. Italian Renaissance of the 16th century. From a Palace near Como.

Arranged in Centre.

A case containing Model Sketches in Wax and Terra Cotta by Michael Angelo, Raphael, and other Italian artists.

A stand containing various bas-reliefs, &c.

Arranged on Pedestals.

Statue of Ganymede. Restoration by Benvenuto Cellini of an Antique Torso. The original is in the Museum of the Uffizi, Florence.

Sepulchral Effigy of a Lady, Florence. 16th century.

At this corner of the Court will be found stairs leading direct to those Picture Galleries which contain the Cartoons of Raphael, which have lately been brought here from Hampton Court Palace; and to the Sheepshanks Collection of Modern British Pictures.

We now enter

THE NORTH CLOISTERS OF THE NORTH COURT.

which is chiefly devoted to works of Mediæval Art in Terra Cotta.

IN THE FIRST BAY.

Arranged on Walls.

Medallion in Enamelled Terra Cotta, Della Robbia Ware. From a Villa near Florence. Executed (probably) in 1453.

Relievo in Enamelled Terra Cotta. The Annunciation. Della Robbia Ware. Date 1500.

Altar-piece by Andrea Della Robbia. The Virgin giving her girdle to St. Thomas.

Cassone in Carved Walnut-wood. Italian, date about 1550.

Altar-piece in Enamelled Terra Cotta, representing the Adoration of the Magi. Florentine work of the latter part of the 15th century. Several of the figures in the background of this subject are contemporaries of the artist. Either by Luca or Andrea Della Robbia.

Various Medallions in Della Robbia Ware and Bas-reliefs in Terra Cotta. Date about 1490.

Chairs, Pedestals, &c., in Carved Wood, Italian and Venetian workmanship of about 1530—60.

Arranged on Pedestals.

Bust in Enamelled Terra Cotta of Luca Della Robbia. Modern French manufacture.

Statuettes in Enamelled Terra Cotta of St. Anthony, St. Stephen, and St. Matthew.

Arranged in Centre.

Case containing various Statuettes in Terra Cotta of Saints, &c. Italian and Florentine Sculpture of the 15th and 16th century.

IN THE SECOND BAY.

Arranged on Walls.

Various Relievs in Enamelled Terra Cotta, Della Robbia Ware (mostly framed), comprising The Last Supper, Holy Family, Virgin and Child, Armorial Bearings, &c., &c. Date of about 15th century.

Cassones, Chairs, &c., carved and inlaid. Chiefly Italian work of the 15th century.

A series of Medallions in Enamelled Terra Cotta representing "The Months," by Luca Della Robbia. From the Campana Museum.

Arranged in Centre.

Cases containing Statuettes, Vases, &c., in Terra Cotta, chiefly Florentine Sculpture of the 15th and 16th centuries.

IN THE THIRD BAY.

Arranged on Walls.

A series of Bas-reliefs, Alto-relievs, &c., in Terra Cotta, chiefly Florentine work of various dates.

Reproduction in Coloured Plaster (from the original in the Academy of Fine Arts, Genoa), of an Altar-piece in Della Robbia Ware, representing "The Coronation of the Virgin."

Arranged on Pedestals.

Models of Well Heads from the Ducal Palace, Venice. Presented by Earl Granville.

Arranged in Centre.

Case containing Statuettes, Vases, &c. Italian Terra Cotta.

IN THE FOURTH BAY.

Arranged on Walls.

Oil Painting of Elizabethan date, supposed to be a Portrait of Shakespeare, also a series of Engraved Portraits of Shakespeare. Lent by J. A. Burn, Esq.

Painting in Fresco—"Boy's Head." Italian work of the 16th century. Ascribed to Guido Reni. Presented by G. P. Scrope, Esq.

Arranged on Pedestals.

Amphora, Roman Antique Terra Cotta, encrusted with shells from submarine immersion. Lent by the Hon. Ashley Ponsonby, M.P.

Greek Amphora, in brass. Lent by the Hon. Ashley Ponsonby, M.P.

Various Busts, Groups, &c., in Terra Cotta. Italian and Florentine work of the 14th and 15th centuries.

Arranged in Centre.

Case containing a Collection of Ancient Roman and other Glass. Lent by the Hon. A. Ponsonby, M.P.

Case containing a Collection of Ancient Glass, Egyptian, Roman, Keltic, &c. Lent by John Webb, Esq.

IN THE FIFTH AND SIXTH BAYS.

Arranged on Walls.

A collection of Friezes, Capitals, Bas-reliefs, Columns, &c., of various styles and dates.

Arranged in Centre.

Various cases containing models of Greek and Roman Temples, Monuments, Triumphal Arches, &c. From the first to the fourth centuries B.C.

Parallel with the last three bays is the FERNERY, to enable the students in training as Art-teachers to draw from plants at all seasons.

We have now arrived at

THE WEST CLOISTERS OF THE NORTH COURT.

which is chiefly devoted to Italian Furniture, Wall Decoration, and Pottery. We find

IN THE FIRST BAY,

Arranged on Walls,

A series of coloured Photographs of Limoges Enamel Work of the 14th, 15th, and 16th centuries. The subjects include Portraits, Caskets, Vases, &c.

A collection of coloured drawings, showing the Architectural Decoration and Ornamental Details of Italian Castles, Palaces, &c.

Various Oil Paintings on panels, by Italian, Venetian, and Florentine Artists of the 14th, 15th, and 16th centuries.

Paintings in distemper, being copies from Frescoes by Correggio, at Parma.

French, Italian, and Venetian Glass and Metal Mirrors, in carved frames.

Arranged on Stands and Pedestals.

Cabinets, Cassones, Coffers, &c., in carved and inlaid woods. Chiefly Italian work of the 14th, 15th, and 16th centuries.

Arranged in Centre.

A Marriage Coffer, with allegorical paintings of the Triumphs of Love, Chastity, and Death.

Coffer or Chest in gilt wood, called the "Dini" Cassone: it is decorated with Paintings on Panel, by Dello Delli—Italian work of 1520.

Several Caskets, Boxes, and Cabinets in inlaid woods—chiefly of Italian workmanship.

Cases containing a collection of Plates, Vases, &c., in Majolica Ware.

IN THE SECOND BAY.

Arranged on Walls.

The Cartoons of Raphael, Photographed and Coloured from the originals in Hampton Court.

Specimens of Wall Decorations. Italian work of the 16th century. Eight Arabesque Pilasters copied from the Loggie of Raphael in the Vatican.

Carved and gilt Frames of Italian Workmanship.

Original Designs and Sketches by Benvenuto Cellini, Giorgio Vasari, Leonardo da Vinci, and other Italian Ornamentists.

Arranged on Stands.

Various Coffers, Cassones, Chairs, &c., in carved woods. Italian and Venetian work of the 15th, 16th, and 17th centuries.

Arranged on Pedestals.

Tripods, Statuettes of Sea Gods, &c., in gilt wood, chiefly Italian work.

Arranged in Centre.

Various Stands on which are placed Footstools and Cassones in carved wood.

Cases containing Majolica Ware, consisting of Plates, Vases, &c. &c.

In this part of the Cloisters is the entrance to THE NATIONAL ART LIBRARY. For Terms of Admission, see page 24.

IN THE THIRD BAY.

Arranged on Walls.

A Fresco Painting transferred to canvas, representing a Tournament. Florentine work of the 15th century.

Copy of Grisaille Painting from the shutter of the Sala del Incendio del Borgo.

A Collection of Coloured Architectural Drawings, showing Italian Decoration of the 15th and 16th centuries.

Arranged on Stands.

Various Coffers, Cabinets, Chairs, and Benches. Chiefly Italian work of the 15th, 16th, and 17th centuries.

Arranged in Centre.

Four Cases containing a collection of Ewers, Vases, Plates, and other vessels in Majolica Ware.

Returning a few steps to the north-west corner of the North Court, close by the large Marriage Coffin, the visitor will find a room devoted chiefly to ancient Ivory Carvings. Against the walls is one large glass case filled with ancient Ivory Carvings, which have been lent by Mr. John Webb. There are also several cases containing casts of Ecclesiastical Ivory decorations of very early date, and in the middle of the room is a case containing carved Ivory Caskets and Coffers, and heads of Crosiers.

There are also two Cases containing ancient Knives, Forks, and Spoons.

Passing by the foot of the New Staircase leading to the National Galleries of British Pictures, we now enter

THE NORTH SCHOOL CLOISTERS. (Under the Schools of Art.)

On entering the NORTH SCHOOL CLOISTERS from the NORTH COURT, we find on our right hand, arranged against the long wall, a very fine collection of ancient furniture. There are Cabinets, Sideboards, Tables, Chairs, Coffers, Secretaires, Mirrors, &c., in carved oak and walnut-wood, and in Marqueterie, (inlaid wood), which are mostly of Italian, French, or German workmanship. Hanging over these are curious examples of old Flemish and French Tapestry of the 15th, 16th, and 17th centuries.

On the left hand are eight bays against the windows, in which are arranged the following:—

1. A Bedstead in carved wood gilt, of French workmanship, of the time of Louis XV.
2. Embroidered Dresses and Coverlets of the 15th, 16th, and 17th centuries. A Case containing examples of Bookbinding of various periods.
3. Embroidery of the 15th and 16th century. A Case containing examples of Bookbinding of various periods.
4. Models in Terra-cotta of various Animals, intended for part of a group, representing the Nativity. (Italian work.)
5. Court Dresses in Velvet and Silk of the 18th century. Presented by the Rev. R. Brooke. A Case containing a variety of Ladies' Ornaments of various periods.
6. Embroidery of various kinds; and on each side, Enamelled Iron Work, such as Grilles, Gates, Panels, Knockers, Hinges, Locks, Chests, &c.
7. Saddle-Cloth and Robes, embroidered in gold, Iron Balconies, Beacons, Fire-Dogs, "Couvre-feus," Coffers, &c.
8. Ornamented Iron Knockers, Hinges, Locks, &c.

Close by is a Plaster Cast of a Column from the Tomb of Jean Sans Peur, Duke of Burgundy.

A Cast of the Shrine of Walter Grey, Archbishop of York.

A Case containing a model of the Shrine of St. Monaghan: and reproductions of Cups, Tazzas, Tankards, Caskets, &c., by Messrs. Elkington and Co., and Messrs. Franchi and Sons.

A Case containing reproductions of Armour, Helmets, Breast-plates, Cuirasses, Shields, &c., from the Louvre and the Musée d'Artillerie.

A Case against the wall containing reproductions from the Louvre and the Musée d'Artillerie, of Salvers, Tankards, Ewers, Candlesticks, Helmets, &c.

Dutch and French Furniture in carved wood.

WEST SCHOOL CLOISTERS. (Under the Schools of Art.)

Turning to the left we now enter the WEST SCHOOL CLOISTERS, in the principal passage of which are seven small bays against the windows, and corresponding with these are seven glass cases on the right hand. Passing a chimney-piece and some carved wood chairs and a coffer, we find in the glass cases—

1. Ornamented Iron Work, Locks, Stirrups, Door-Handles, Hel-mets, &c.
2. Bronze Statuettes, Candlesticks and other domestic utensils.
3. Richly ornamented and inlaid Swords, Guns and Hunting-knives.
4. Bronzes, Urns, Ewers, Coffee-pots, Lanterns, &c.
5. Harps, Lutes, Guitars, Violoncellos, and other musical instru-ments richly ornamented.
6. A Bas-relief, representing the Magi offering presents to the Infant Jesus.
7. Ninety-six beautiful carved Wood Panels—Gothic—lent by the Office of Works.

A small Case containing French and Flemish Boxes and Coffers in carved wood, &c.

An Altar-piece in carved wood, of the 16th century.

An ornamented Door from Antwerp, and a carved wood Column.

Returning for a moment to the entrance to this Cloister, we find in the seven bays on the left hand—

1. Small richly ornamented Iron Chests, Coffers, and, against the sides, Bronze and Brass Utensils, and an Iron Clock.
2. Small Steel Caskets, Coffers, &c., of ornamental work.
3. Ornamental Keys of the 16th and 17th centuries, and specimens of inlaid art workmanship in wood and ivory.
- 4, 5, 6 and 7. In the glass cases under the windows is an extensive series of Bronze, Silver, and Gold Medals and Medallions, of Italian and German workmanship of the 14th, 15th, and 16th centuries. In the wall cases are Bronze Statuettes, ornamented Bellows, Triptychs in carved and painted wood, Statuettes in wood, Mirror frames, small Boxes decorated in various ways, &c.

At the back of this Cloister will be found a very valuable series of casts of Gothic ornaments, such as Panels, Brackets, Poppy-heads, &c., taken from various Churches in Norfolk and Devonshire, and from St. Albans, Sherborne, Lancaster, Nantwich, Oscott College, Boston, and other places. Casts from Altar-pieces and other Ecclesiastical work will likewise be found in this part of the Museum.

THE ARCHITECTURAL COLLECTION.

In the Corridors leading to the Chief Offices, and in the Western part of the School Cloisters.

THE Architectural Collection is at present but imperfectly arranged, owing to the very limited space available. The Casts belonging to the Committee of the Architectural Museum are placed in the Offices' Corridors. They are chiefly Gothic, and were originally collected in Cannon Row, Westminster, and removed from thence in 1857.* The casts of Romanesque and Gothic from Venice are, with few exceptions, the property of J. Ruskin, Esq., and were collected by him as a contribution to a National Gallery of Architecture. A portion of the collection of Casts, the property of the Art Museum, is at present shown in the West part of the School Cloisters. These were collected as authorities for the wood and stone carving executed during the erection and decoration of the New Houses of Parliament, and transferred by the Office of Works to the Science and Art Department.

The ultimate object of the Architectural section of the Museum is to afford to the Public, Artists, Architects, and Artist-workmen the means of referring to and studying the Architectural Art of all countries and times. Its direct aim is to improve the *art-workmanship* of the present time. To effect this, a large and increasing collection of casts and specimens has been already formed from the finest ancient examples, English and Foreign, of Architectural Works, arranged, as far as possible, in the order of their date; and of details, comprehending Figures, Animals, and Foliage; Mouldings, Encaustic Tiles, Mural Paintings, Roof Ornaments, Rubbings of Sepulchral Brasses, Stained Glass, Impressions from Seals, and of all other objects of Fine Art connected with Architecture. Arrangements are also now being made for a Classification' in the order of their countries and dates, of the casts and specimens of the architectures of the Oriental, Classical, and other styles, of which there are now many examples in the Museum; so that this Collection may be regarded as the nucleus of a National Collection of Architecture. The total number of specimens and illustrations is now upwards of 7,000.

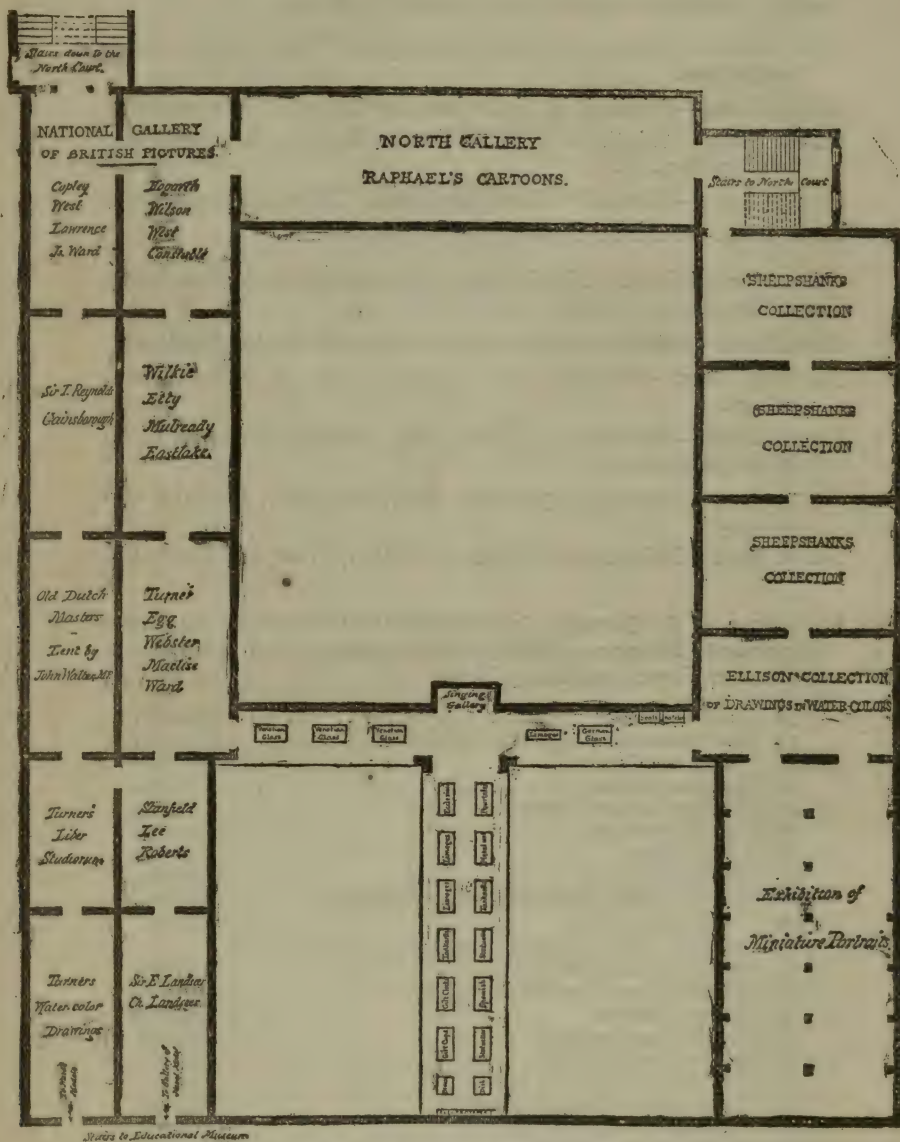
* This portion of the specimens exhibited continues the property of the Architectural Museum: that Institution was founded in the year 1851, and is supported by subscriptions and donations, a Committee, chiefly architects, being constituted for its management and the collecting and distributing of its funds. Prizes for the best specimens of Stone and Wood Carving, Metal Work, Decorative Painting, &c., are annually offered with the view to encourage Artist-workmen.



THE PICTURE GALLERIES,

Which are above the Cloisters of the South and North Courts, may be reached by the new Staircases; one at the North-West corner, and the other at the North-East corner of the North Court, and by the stairs at the North End of the Educational Museum.

Ascending the new Staircase at the North-West corner of the Cloisters of the North Court, we arrive at Ten Rooms or Galleries devoted to the National Collection of Pictures by British Artists, which includes the Pictures bequeathed to the Nation by Mr. Robert Vernon and Mr. Jacob Bell. We will briefly mention the most important of the Artists whose paintings are there exhibited, referring the visitor to the brief Catalogue which follows, and to the extended Catalogue prepared by Mr. R. N. Wornum, which



PLAN OF PICTURE GALLERIES.

contains valuable information concerning the Pictures and the Artists, and which may be bought in the Galleries—

FIRST ROOM.—Paintings by Haydon, Copley, West, James Ward, and others.

SECOND ROOM.—Paintings by Sir Joshua Reynolds and Gainsborough.

THIRD ROOM.—Paintings by Old Dutch Masters, lent by John Walter, Esq., M.P.

FOURTH ROOM.—Turner's "Liber Studiorum" Drawings, and others.

FIFTH ROOM.—Turner's Drawings in Water Colours.

Pass through into the Naval Gallery, and enter the Sixth Room by the door on the other side the Staircase.

SIXTH ROOM.—Paintings by Sir E. Landseer and Charles Landseer.

SEVENTH ROOM.—Paintings by Stanfield, Lee, D. Roberts, and others.

EIGHTH ROOM.—Paintings by Turner, Egg, Maclise, Webster, E. M. Ward, and others.

NINTH ROOM.—Paintings by Wilkie, Etty, Mulready, Eastlake, and others.

TENTH ROOM.—Paintings by Hogarth, Wilson, West, and Constable.

CATALOGUE of the PICTURES in the NATIONAL GALLERY at the SOUTH KENSINGTON MUSEUM.—Including the COLLECTIONS left to the Nation by ROBERT VERNON and JACOB BELL.

| | | |
|-----|---|---------------|
| 78 | The Holy Family | Reynolds. |
| 79 | The Graces decorating a terminal figure of Hymen | Reynolds. |
| 80 | The Market Cart | Gainsborough. |
| 99 | The Blind Fiddler | Wilkie. |
| 100 | The Death of Lord Chatham | Copley. |
| 105 | A small Landscape | Beaumont. |
| 106 | A Man's Head | Reynolds. |
| 107 | The Banished Lord | Reynolds. |
| 108 | The Ruins of the Villa of Macenas at Tivoli | Wilson. |
| 109 | The Watering Place | Gainsborough. |
| 110 | Landscape, with Figures, representing the Destruction of Niobe's Children | Wilson. |
| 111 | Portrait of Lord Heathfield | Reynolds. |
| 112 | His own Portrait | Hogarth. |
| 113 | The Marriage Contract | Hogarth. |
| 114 | Shortly after Marriage | Hogarth. |
| 115 | The Visit to the Quack Doctor | Hogarth. |
| 116 | The Countess's Dressing Room | Hogarth. |
| 117 | The Duel and Death of the Earl | Hogarth. |
| 118 | The Death of the Countess | Hogarth. |
| 119 | A Landscape, with Jaques and the Wounded Stag | Beaumont. |
| 120 | Portrait of Joseph Nollekens, R.A., Sculptor. | Beechey. |
| 121 | Cleombrotus ordered into Banishment by Leonidas II. | West. |
| 122 | The Village Festival | Wilkie. |
| 123 | A Landscape, with Figures, by Moonlight | Williams. |

| | | |
|-----|---|---------------|
| 124 | Portrait of the Rev. William Holwell Carr | Jackson. |
| 125 | Portrait of Izaak Walton | Huysman. |
| 126 | Pylades and Orestes brought as Victims before Iphigenia | West. |
| 128 | Portrait of Right Hon. — Windham | Reynolds. |
| 129 | Portrait of the late John Julius Angerstein | Lawrence. |
| 130 | The Corn Field | Constable. |
| 131 | Christ Healing the Sick in the Temple | West. |
| 132 | The Last Supper | West. |
| 133 | Portrait of Mr. Smith, the Actor | Hoppner. |
| 136 | Portrait of a Lady | Lawrence. |
| 139 | Religion attended by the Virtues | Kaufmann. |
| 142 | Hamlet apostrophizing the Skull | Lawrence. |
| 143 | Portrait of Lord Ligonier on Horseback | Reynolds. |
| 144 | Portrait of Benjamin West, P.R.A. | Lawrence. |
| 162 | The Infant Samuel | Reynolds. |
| 171 | Portrait of Sir John Soane, Kt. | Jackson. |
| 175 | Portrait of John Milton | Vander Plaes. |
| 178 | Serena rescued by the Red Cross Knight, Sir Calpine | Hilton. |
| 182 | Heads of Angels | Reynolds. |
| 183 | Portrait of Sir David Wilkie | Phillips. |
| 185 | Portrait of Sir William Hamilton, Kt. | Reynolds. |
| 188 | Portrait of Mrs. Siddons | Lawrence. |
| 217 | Portrait of William Woollett. | Stuart. |
| 220 | Portrait of John Hall | Stuart. |
| 229 | Portrait of Benjamin West | Stuart. |
| 231 | Portrait of Thomas Daniell, R.A. | Wilkie. |
| 233 | Portrait of Right Hon. William Pitt | Hoppner. |
| 241 | The Parish Beadle | Wilkie. |
| 267 | Landscape, with Figures | Wilson. |
| 273 | Portrait of John Smith, Engraver | Kneller. |
| 301 | View in Italy | Wilson. |
| 302 | View in Italy | Wilson. |
| 303 | View in Italy | Wilson. |
| 304 | Lake Avernus | Wilson. |
| 305 | Portrait of Sir Abraham Hume, Bart., F.R.S. | Reynolds. |
| 306 | Portrait of Himself | Reynolds. |
| 307 | The Age of Innocence | Reynolds. |
| 308 | Musidora bathing her Feet | Gainsborough. |
| 309 | The Watering Place | Gainsborough. |
| 310 | Woody Landscape—Sunset | Gainsborough. |
| 311 | Rustic Children | Gainsborough. |
| 312 | Study of Lady Hamilton as a Bacchante | Romney. |
| 313 | Old London Bridge, 1745 | Scott. |
| 314 | Westminster Bridge | Scott. |
| 315 | The Installation of the Order of the Garter | West. |
| 316 | Lake Scene in Cumberland—Evening | Loutherbourg. |
| 317 | A Greek Vintage | Stothard. |
| 318 | A Woodland Dance | Stothard. |
| 319 | Cupid Caressed by Calypso and her Nymphs | Stothard. |
| 320 | Diana and her Nymphs Bathing | Stothard. |
| 321 | Intemperance: Mark Antony and Cleopatra | Stothard. |
| 322 | A Battle | Stothard. |
| 323 | The Raffle for the Watch | Bird. |
| 324 | Portrait of the Dowager Countess of Darnley | Lawrence. |
| 325 | Portrait of John Fawcett, Comedian | Lawrence. |
| 326 | Portrait of Miss Stephens | Jackson. |
| 327 | The Valley Farm | Constable. |

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| 328 | The First Ear-ring | <i>Wilkie.</i> |
| 329 | The Bagpiper | <i>Wilkie.</i> |
| 330 | A Woody Landscape | <i>Wilkie.</i> |
| 331 | Newsmongers | <i>Wilkie.</i> |
| 332 | Peep-o'-day Boy's Cabin—West of Ireland | <i>Wilkie.</i> |
| 333 | Edith and the Monks discovering the Dead Body of Harold, | <i>Hilton.</i> |
| 334 | Study of a Head | <i>Hilton.</i> |
| 335 | Study for the Head of a Monk | <i>Hilton.</i> |
| 336 | Study for the Head of a Monk | <i>Hilton.</i> |
| 337 | Cupid Disarmed | <i>Hilton.</i> |
| 338 | Meeting of Abraham's Servant with Rebekah at the Well | <i>Hilton.</i> |
| 339 | Wood Nymph | <i>Phillips.</i> |
| 340 | Dutch Peasants returning from Market | <i>Callcott.</i> |
| 341 | Coast Scene—Waiting for the Boats | <i>Callcott.</i> |
| 342 | Landscape with Cattle | <i>Callcott.</i> |
| 343 | The Wooden Bridge | <i>Callcott.</i> |
| 344 | The Benighted Traveller | <i>Callcott.</i> |
| 345 | The Old Pier at Littlehampton | <i>Callcott.</i> |
| 346 | Entrance to Pisa from Leghorn | <i>Callcott.</i> |
| 347 | Dutch Ferry—Peasants waiting for the Passage-boat | <i>Callcott.</i> |
| 348 | View of the Coast of Holland | <i>Callcott.</i> |
| 349 | The Flower Girl | <i>Howard.</i> |
| 350 | The Dead Robin | <i>Thomson.</i> |
| 351 | As Happy as a King | <i>Collins.</i> |
| 352 | The Prawn Catchers | <i>Collins.</i> |
| 353 | Yorick and the Grisette | <i>Newton.</i> |
| 354 | The Dutch Girl | <i>Newton.</i> |
| 355 | Dull Reading | <i>Geddes.</i> |
| 356 | Youth on the Prow and Pleasure at the Helm | <i>Etty.</i> |
| 357 | Study of a Man in Persian Costume | <i>Etty.</i> |
| 358 | The Imprudence of Candaules, King of Lydia | <i>Etty.</i> |
| 359 | The Lute-player | <i>Etty.</i> |
| 360 | The Dangerous Playmate | <i>Etty.</i> |
| 361 | Study for a Head of Christ | <i>Etty.</i> |
| 362 | Christ appearing to Mary Magdalen after his Resurrection, | <i>Etty.</i> |
| 363 | II Duetto. The Duet | <i>Etty.</i> |
| 364 | Window in Venice, during a Fésta | <i>Etty.</i> |
| 365 | The Magdalen | <i>Etty.</i> |
| 366 | Female Bathers surprised by a Swan | <i>Etty.</i> |
| 367 | The Infant Bacchus | <i>Shee.</i> |
| 368 | Portrait of Thomas Morton, Dramatist. | <i>Shee.</i> |
| 369 | The Prince of Orange, afterwards William III., landing at Torbay, November 5th, 1688 | <i>Turner.</i> |
| 370 | Venice | <i>Turner.</i> |
| 371 | Lake Avernus—The Fates and the Golden Bough | <i>Turner.</i> |
| 372 | Venice—The Canal of the Guidecca | <i>Turner.</i> |
| 373 | Arabs Dividing the Spoil | <i>Allan.</i> |
| 374 | The Column of St. Mark, Venice | <i>Bonington.</i> |
| 375 | Conference between the Spaniards and Peruvians, 1531 | <i>Briggs.</i> |
| 376 | Juliet and the Nurse | <i>Briggs.</i> |
| 377 | Falstaff and Mistress Ford | <i>Clint.</i> |
| 378 | The Newspaper | <i>Good.</i> |
| 379 | Landscape: Two Lycian Peasants | <i>Muller.</i> |
| 380 | A Cottage | <i>Nasmyth.</i> |
| 381 | The Angler's Nook | <i>Nasmyth.</i> |
| 382 | The Head of a Negro | <i>Simpson.</i> |
| 383 | Vigilance | <i>Wyatt.</i> |

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| 384 | The Philosopher, called also Galileo and Archimedes | Wyatt. |
| 385 | Lake and Tower of De Tabley Park | J. Ward. |
| 386 | The Council of Horses | J. Ward. |
| 387 | The Vintage in the Claret Vineyards on the Banks of the Gironde, South of France | Uwins. |
| 388 | "Le Chapeau de Brigand" | Uwins. |
| 389 | The Burning Fiery Furnace | Jones. |
| 390 | Lady Godiva preparing to Ride through Coventry | Jones. |
| 391 | Battle of the Borodino, 1812 | Jones. |
| 392 | Townhall, Utrecht | Jones. |
| 393 | The Last In | Mulready. |
| 394 | Fair Time | Mulready. |
| 395 | Crossing the Ford | Mulready. |
| 396 | The Young Brother | Mulready. |
| 397 | Christ Lamenting over Jerusalem | Eastlake. |
| 398 | Haidee, a Greek Girl | Eastlake. |
| 399 | Escape of the Carrera Family from the Pursuit of the Duke of Milan | Eastlake. |
| 400 | Interior of the Cathedral at Burgos | Roberts. |
| 401 | Chancel of the Collegiate Church of St. Paul at Antwerp | Roberts. |
| 402 | Sancho Panza in the Apartment of the Duchess | Leslie. |
| 403 | Uncle Toby and Widow Wadman in the Sentry Box | Leslie. |
| 404 | Entrance to the Zuyder Zee, Texel Island | Stanfield. |
| 405 | The Battle of Trafalgar | Stanfield. |
| 406 | The Lake of Como | Stanfield. |
| 407 | The Canal of the Guadecca, and Church, Venice | Stanfield. |
| 408 | Clarissa Harlowe in the Spunging-house | C. Landseer. |
| 409 | Spaniels of King Charles' Breed | Sir E. Landseer. |
| 410 | Low Life—High Life | Sir E. Landseer. |
| 411 | Highland Music | Sir E. Landseer. |
| 412 | The Hunted Stag | Sir E. Landseer. |
| 413 | Peace | Sir E. Landseer. |
| 414 | War | Sir E. Landseer. |
| 415 | A Dialogue at Waterloo | H. W. Pickersgill. |
| 416 | Portrait of Robert Vernon | H. W. Pickersgill. |
| 417 | A Syrian Maid | H. W. Pickersgill. |
| 418 | The Cover Side | Lee. |
| 419 | Showery Weather—Sunrise on the Sea Coast | Lee. |
| 420 | The Stepping Stones | Witherington. |
| 421 | The Hop Garland | Witherington. |
| 422 | The Play Scene in Hamlet | Maclise. |
| 423 | Malvolio and the Countess | Maclise. |
| 424 | Interior of a Jewish Synagogue at the Time of the Read- ing of the Law | Hart. |
| 425 | Sir Thomas More and his Daughter | Herbert. |
| 426 | Going to School | Webster. |
| 427 | A Dame's School | Webster. |
| 428 | Country Cousins | Redgrave. |
| 429 | The Pathway to the Village Church | Creswick. |
| 430 | Dr. Johnson in the Ante-room of Lord Chesterfield, | E. M. Ward. |
| 431 | The Disgrace of Lord Clarendon | E. M. Ward. |
| 432 | The South Sea Bubble—Change Alley in 1720 | E. M. Ward. |
| 433 | Italian Girl with Tambourine | Williams. |
| 434 | Italian Peasants Resting by the Road Side | Williams. |
| 435 | Farmyard—Milking Time | Cooper. |
| 436 | Cattle, Early Morning on the Cumberland Hills | Cooper. |
| 437 | The Fisherman's Home—Sunrise | Danby. |

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| 438 | Wood Cutters | <i>Linnell.</i> |
| 439 | The Windmill | <i>Linnell.</i> |
| 440 | The Gouty Angler | <i>Lane.</i> |
| 441 | A Basket of Fruit | <i>Lance.</i> |
| 442 | Red Cap | <i>Lance.</i> |
| 443 | Fruit | <i>Lance.</i> |
| 444 | Scene from "Le Diable Boiteux" | <i>Egg.</i> |
| 445 | Amoret, Aemylia, and Prince Arthur in the Cottage of Sclaunder | <i>F. R. Pickersgill.</i> |
| 446 | The Pride of the Village | <i>Horsley.</i> |
| 447 | Dutch Boats in a Calm | <i>Cooke.</i> |
| 448 | The Boat House | <i>Cooke.</i> |
| 449 | Dr. Tillotson Administering the Sacrament to William Lord Russell at the Tower | <i>Johnston.</i> |
| 450 | A Village Holiday | <i>Goodall.</i> |
| 451 | The Tired Soldier Resting at a Roadside Well | <i>Goodall.</i> |
| 452 | The Frugal Meal | <i>Herring, sen.</i> |
| 453 | Interior of a Highland Cottage | <i>Fraser.</i> |
| 454 | Study of a Female Head | <i>Rippingille.</i> |
| 455 | A Capuchin Friar | <i>Rippingille.</i> |
| 456 | Council of War at Courtray | <i>Hayhe.</i> |
| 457 | The Surprise | <i>Dubufe.</i> |
| 458 | to 562—Pictures by <i>Turner</i> , are now removed to the National Gallery in Trafalgar Square. | |
| 563 | Jerusalem and the Valley of Jehoshaphat | <i>Seddon.</i> |
| 600 | The Blind Beggar | <i>Dyckmans.</i> |
| 601 | Geraldine | <i>Boxall.</i> |
| 603 | The Sleeping Bloodhound. | <i>Sir E. Landseer.</i> |
| 604 | Dignity and Impudence | <i>Sir E. Landseer.</i> |
| 605 | Defeat of Comus | <i>Sir E. Landseer.</i> |
| 606 | Shoeing | <i>Sir E. Landseer.</i> |
| 607 | Highland Dogs | <i>Sir E. Landseer.</i> |
| 608 | Alexander and Diogenes | <i>Sir E. Landseer.</i> |
| 610 | Bloodhound with Pups | <i>C. Landseer.</i> |
| 611 | The Pillaging of a Jew's House | <i>C. Landseer.</i> |
| 612 | The Sacking of Basing House | <i>C. Landseer.</i> |
| 613 | Uncle Toby and Widow Wadman in the Sentry Box | <i>Lestie.</i> |
| 614 | The Bather | <i>Etty.</i> |
| 616 | James II. in his Palace of Whitehall receiving the news of the Landing of the Prince of Orange | <i>E. M. Ward.</i> |
| 617 | Bibliomania | <i>Douglas.</i> |
| 618 | The Foundling | <i>O'Neill.</i> |
| 619 | Evening in the Meadows | <i>Lee and Cooper.</i> |
| 620 | A River Scene | <i>Lee and Cooper.</i> |
| 662 | Neapolitan Peasants at a Fountain | <i>Williams.</i> |
| 675 | Portrait of his Sister | <i>Hogarth.</i> |
| 676 | A View of Paul's Wharf, Thames | <i>Sleap.</i> |
| 677 | Portrait of Lewis as the Marquis in the "Midnight Hour" | <i>Shee.</i> |
| 678 | Study for a Portrait | <i>Gainsborough.</i> |
| 681 | Portrait of an Officer, Captain Orme | <i>Reynolds.</i> |
| 682 | Punch; or, May-day | <i>Haydon.</i> |
| 683 | Portrait of Mrs. Siddons | <i>Gainsborough.</i> |
| 684 | Portrait of Ralph Schomberg, Esq., M.D. | <i>Gainsborough.</i> |
| 688 | Landscape with Cattle—Alderney Bull | <i>J. Ward.</i> |
| 689 | Mousehold Heath, near Norwich | <i>Crome.</i> |
| 725 | An Experiment with the Air-pump | <i>Wright of Derby.</i> |
| 730 | Sir Guyon—Fighting for Temperance | <i>Uwins.</i> |

In the NORTH GALLERY, adjoining the room in which are the Hogarth pictures, are now hung

THE RAPHAEL CARTOONS.

These celebrated Cartoons, which are drawn with chalk upon strong paper and coloured in distemper, are the Original Designs executed by Raphael and his Scholars for Pope Leo X., in the year 1513, as copies for Tapestry Work. Each Cartoon is about twelve feet high. There were originally ten, but three, viz. :—

The Stoning of St. Stephen, The Conversion of St. Paul, and St. Paul in his Dungeon at Philippi, are lost.

The Tapestries, worked in wool, silk, and gold, were hung in the Sistine Chapel at Rome in the year 1519, the year before Raphael died, and excited the greatest applause. The Pope paid Raphael 434 gold ducats for his designs, and the workmen of Arras 50,000 gold ducats for the Tapestries. These Tapestries are now in the Vatican.

The Cartoons remained neglected in the warehouse of the manufacturer at Arras, and were seen there by Rubens, who advised Charles I. to purchase them for the use of a Tapestry Manufactory which was then established at Mortlake. On the death of Charles I., Cromwell bought them for 300*l.* for the Nation. They remained for a long time in a lumber-room at Whitehall, till, by command of William III., Sir Christopher Wren erected a room for them at Hampton Court, in which they have hung till Her Majesty permitted them to be removed to South Kensington.

Raphael Sanzio was born at Urbino in Italy on Good Friday, March 28, 1483, and died at Rome on Good Friday, April 6, 1520. Raphael received his Art education in the school of Pietro Perugino, at Perugia. He afterwards painted at Florence, and for many years at Rome. Raphael's paintings of the Madonna and the Holy Family are considered to be the finest in the world.

On entering the North Gallery from the West side the Cartoons are thus arranged, beginning on the right hand :—

Christ's Charge to Peter.

The Death of Ananias.

Peter and John Healing the Lame Man.

Paul and Barnabas at Lystra.

And then turning to the opposite wall, follow—

Elymas the Sorcerer struck Blind.

Paul Preaching at Athens.

The Miraculous Draught of Fishes.

Between the last-mentioned Cartoons is a copy in black chalk of The Transfiguration, a painting by Raphael now in the Vatican, which was his last work, and which was carried in the procession at his funeral.

A copy in Tapestry of Christ's Charge to Peter is hung opposite the original Cartoon.

There are likewise hung in this Gallery—

A Series of Drawings copied from Raphael's Fresco Decorations in the State Apartments in the Vatican, for Pope Julius II., about the year 1511.

A Series of Arabesque Pilasters, copied from the Loggie of Raphael in the Vatican.

Sixteen Lunettes, also copied from the Loggie.

A Tapestry from the Imperial Manufactory, The Gobelins, at Paris
—A Copy of the Holy Family by Raphael in the Louvre.
Presented to the South Kensington Museum by Napoleon III.

Cases containing examples of Majolica (or Raffaele) Ware, painted from designs by Raphael.

Passing through the door at this, the East End of the Gallery, and turning to the right, we now come to three new Galleries, in which will be found the collection of Paintings presented to the Nation by Mr. John Sheepshanks.

THE SHEEPSHANKS COLLECTION.

We have space only for an enumeration of the pictures; but the Visitor will find an excellent Catalogue which contains valuable information about the Paintings and the Artists, and which is sold in the Galleries.

A CATALOGUE of the OIL PAINTINGS in the BRITISH FINE ARTS COLLECTIONS, SOUTH KENSINGTON, for the most part the GIFT of JOHN SHEEPSHANKS, ESQ.

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| 6 | Cows Drinking | John Burnet. |
| 8 | Italian Landscape | Callcott. |
| 9 | A Brisk Gale | Callcott. |
| 10 | Slender and Anne Page | Callcott. |
| 11 | Dort—A Sunny Meadow | Callcott. |
| 13 | A Seaport—Gale Rising | Callcott. |
| 14 | The Inn Door—Gravesend | Callcott. |
| 15 | A Sunny Morning—A Group of Cattle | Callcott. |
| 17 | Devotion—St. Francis | M. Carpenter. |
| 18 | The Sisters—Portraits of the Artist's Two Daughters | M. Carpenter. |

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| 21 | Scene from "Paul Pry"—Liston, Madame Vestris, Miss Glover, and Mr. Williams | <i>Clint.</i> |
| 25 | The Caves of Ulysses at Sorrento | <i>Collins.</i> |
| 27 | Rustic Civility | <i>Collins.</i> |
| 28 | Hall Sands, Devonshire | <i>Collins.</i> |
| 30 | Bayham Abbey, near Tunbridge Wells | <i>Collins.</i> |
| 31 | Seaford, Coast of Sussex | <i>Collins.</i> |
| 32 | Cottage Interior | <i>Collins.</i> |
| 33 | Salisbury Cathedral. | <i>Constable.</i> |
| 34 | Dedham Mill | <i>Constable.</i> |
| 35 | Hampstead Heath | <i>Constable.</i> |
| 36 | Hampstead Heath | <i>Constable.</i> |
| 37 | Boat-building, near Flatford Mill | <i>Constable.</i> |
| 38 | Water Meadows, near Salisbury | <i>Constable.</i> |
| 39 | Lobster Pots | <i>Cooke.</i> |
| 41 | Brighton Sands | <i>Cooke.</i> |
| 43 | Mont St. Michael, Normandy | <i>Cooke.</i> |
| 45 | Portsmouth Harbour—The Hulk | <i>Cooke.</i> |
| 47 | Windmills—Blackheath | <i>Cooke.</i> |
| 50 | A Donkey and Spaniel | <i>Cooper.</i> |
| 52 | Palpitation—A Young Lady Waiting for a Letter | <i>Cope.</i> |
| 53 | "The Young Mother" | <i>Cope.</i> |
| 55 | Maiden Meditation | <i>Cope.</i> |
| 56 | Beneficence | <i>Cope.</i> |
| 57 | Almsgiving | <i>Cope.</i> |
| 58 | L'Allegro | <i>Cope.</i> |
| 59 | Il Penseroso | <i>Cope.</i> |
| 60 | Mother and Child | <i>Cope.</i> |
| 61 | A Scene on the Tummel, Perthshire | <i>Creswick.</i> |
| 62 | A Summer's Afternoon | <i>Creswick.</i> |
| 64 | A Woody Landscape | <i>Crome.</i> |
| 65 | Disappointed Love | <i>Danby.</i> |
| 66 | Calypso's Island | <i>Danby.</i> |
| 67 | Liensford Lake, Norway | <i>Danby.</i> |
| 69 | The Wæfu' Heart | <i>T. Duncan.</i> |
| 70 | A Peasant Woman Fainting from the Bite of a Ser- pent | <i>Eastlake.</i> |
| 71 | An Italian Contadina and her Children | <i>Eastlake.</i> |
| 72 | The Head of a Cardinal | <i>Etty.</i> |
| 73 | Cupid Sheltering Psyche | <i>Etty.</i> |
| 74 | Honeywood introducing the Bailiffs to Miss Richland as his Friends | <i>Frith.</i> |
| 78 | Wild Boar and Wolf | <i>Gauermann.</i> |
| 81 | The Contrast: Youth and Age | <i>Horsley.</i> |
| 82 | Waiting for an Answer | <i>Horsley.</i> |
| 83 | The Rival Performers | <i>Horsley.</i> |
| 84 | Portrait of the Artist | <i>Jackson.</i> |
| 85 | Portrait of the late Earl Grey | <i>Jackson.</i> |
| 86 | Fruit | <i>Lance.</i> |
| 87 | A Highland Breakfast | <i>Landseer.</i> |
| 88 | The Drover's Departure—A Scene in the Grampians | <i>Landseer.</i> |
| 89 | "The Dog and the Shadow" | <i>Landseer.</i> |
| 90 | A Fireside Party | <i>Landseer.</i> |
| 91 | "There's no Place like Home" | <i>Landseer.</i> |
| 92 | "The Twa Dogs" | <i>Landseer.</i> |
| 93 | The Old Shepherd's Chief Mourner | <i>Landseer.</i> |
| 94 | A Jack in Office | <i>Landseer.</i> |

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| 95 | Tethered Rams. | <i>Landseer.</i> |
| 96 | Sancho Panza and Dapple | <i>Landseer.</i> |
| 97 | The Angler's Guard | <i>Landseer.</i> |
| 98 | A Naughty Child | <i>Landseer.</i> |
| 99 | Suspense | <i>Landseer.</i> |
| 100 | Comical Dogs | <i>Landseer.</i> |
| 101 | Young Roebuck and Rough Hounds | <i>Landseer.</i> |
| 102 | The Eagle's Nest | <i>Landseer.</i> |
| 103 | The Temptation of Andrew Marvell | <i>C. Landseer.</i> |
| 104 | Sterne's "Maria" | <i>C. Landseer.</i> |
| 105 | The Hermit | <i>C. Landseer.</i> |
| 107 | Gathering Seaweed | <i>Lee.</i> |
| 108 | A Distant View of Windsor | <i>Lee.</i> |
| 109 | Scene from "The Taming of the Shrew" | <i>Leslie.</i> |
| 110 | The Principal Characters in "The Merry Wives of Windsor" | <i>Leslie.</i> |
| 111 | "Who can this be?" | <i>Leslie.</i> |
| 112 | "Who can this be from?" | <i>Leslie.</i> |
| 113 | My Uncle Toby and Widow Wadman | <i>Leslie.</i> |
| 114 | Florizel and Perdita | <i>Leslie.</i> |
| 115 | Autolycus. | <i>Leslie.</i> |
| 116 | "Le Bourgeois Gentilhomme" | <i>Leslie.</i> |
| 117 | "Les Femmes Savantes" | <i>Leslie.</i> |
| 118 | "Le Malade Imaginaire" | <i>Leslie.</i> |
| 119 | Don Quixote and Dorothea | <i>Leslie.</i> |
| 121 | A Female Head | <i>Leslie.</i> |
| 122 | Queen Katharine and Patience | <i>Leslie.</i> |
| 124 | The Two Princes in the Tower | <i>Leslie.</i> |
| 125 | The Toilette; a Lady Examining a Necklace | <i>Leslie.</i> |
| 126 | The Princess Royal | <i>Leslie.</i> |
| 127 | Portia | <i>Leslie.</i> |
| 128 | Griselda | <i>Leslie.</i> |
| 131 | Dulcinea del Toboso | <i>Leslie.</i> |
| 132 | Sancho Panza | <i>Leslie.</i> |
| 133 | The Wildflower Gatherers | <i>Linnel.</i> |
| 134 | Milking Time | <i>Linnel.</i> |
| 135 | Near the Mall, Kensington Gravel Pits | <i>Mulready.</i> |
| 136 | The Mall, Kensington Gravel Pits | <i>Mulready.</i> |
| 137 | Blackheath Park | <i>Mulready.</i> |
| 138 | The Seven Ages—"All the World's a Stage." | <i>Mulready.</i> |
| 139 | The Fight Interrupted | <i>Mulready.</i> |
| 140 | Giving a Bite | <i>Mulready.</i> |
| 141 | First Love | <i>Mulready.</i> |
| 142 | An Interior, including a Portrait of Mr. Sheepshanks | <i>Mulready.</i> |
| 143 | Open Your Mouth and Shut Your Eyes | <i>Mulready.</i> |
| 144 | Brother and Sister; or, Pinching the Ear | <i>Mulready.</i> |
| 145 | Choosing the Wedding Gown | <i>Mulready.</i> |
| 146 | The Sonnet | <i>Mulready.</i> |
| 147 | The Sailing-match | <i>Mulready.</i> |
| 148 | The Butt.—Shooting a Cherry | <i>Mulready.</i> |
| 149 | The Toy Seller | <i>Mulready.</i> |
| 151 | A Cottage at St. Albans | <i>Mulready.</i> |
| 152 | Portrait of Mr. Sheepshanks | <i>Mulready.</i> |
| 154 | Still Life | <i>Mulready.</i> |
| 155 | Hampstead Heath | <i>Mulready.</i> |
| 156 | Study for the Picture of "The Rattle" | <i>Mulready.</i> |
| 157 | Landscape with Cottage | <i>Mulready.</i> |

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| 159 | A Sketch for the Picture of "Punch" | Mulready. |
| 162 | Portrait of a Little Girl | Mulready. |
| 162* | Cottages. | Mulready. |
| 163* | The Mother Teaching her Son | Mulready. |
| 163 | Teal | Mulready, jun. |
| 164 | An Interior | Mulready, jun. |
| 165 | Landscape—Sir Philip Sidney's Oak | Nasmyth. |
| 166 | Portia and Bassanio | Newton. |
| 167 | Cinderella about to try on the Glass Slipper | Redgrave. |
| 170 | Throwing off her Weeds | Redgrave. |
| 171 | Ophelia Weaving her Garlands | Redgrave. |
| 172 | Bolton Abbey—Morning | Redgrave. |
| 173 | Mendicants of the Campagna | Ripplingille. |
| 174 | Entrance to the Crypt, Roslyn Castle | Roberts. |
| 175 | Old Buildings on the Darro, Granada | Roberts. |
| 176 | The Gate of Cairo, called Báb el-Mutawellee | Roberts. |
| 178 | Noviciate Mendicants | Rothwell. |
| 179 | The Very Picture of Idleness | Rothwell. |
| 180 | The Interior of a Cattle-shed | Simson. |
| 186 | Temptation.—A Fruit-stall | G. Smith. |
| 187 | Children Gathering Wildflowers | G. Smith. |
| 188 | Near Cologne | Stanfield. |
| 189 | A Market-boat on the Scheldt | Stanfield. |
| 190 | Sands near Boulogne | Stanfield. |
| 195 | A Distant View of Windsor | Stark. |
| 196 | Landscape | Stark. |
| 197 | Shakespeare's Principal Characters | Stothard. |
| 201 | "Twelfth Night" | Stothard. |
| 202 | Brunetta and Phillis | Stothard. |
| 203 | Sancho and the Duchess | Stothard. |
| 207 | Line-fishing off Hastings | Turner. |
| 208 | Venice | Turner. |
| 209 | St. Michael's Mount, Cornwall | Turner. |
| 210 | East Cowes Castle, Isle of Wight | Turner. |
| 211 | Vessel in Distress off Yarmouth | Turner. |
| 212 | Suspicion | Uwins. |
| 213 | An Italian Mother teaching her Child the Tarantella | Uwins. |
| 216 | Donkey and Pigs | J. Ward. |
| 217* | Pigs | J. Ward. |
| 218 | A Chinese Sow | J. Ward. |
| 219 | Sickness and Health | Webster. |
| 220 | Going to the Fair. | Webster. |
| 221 | Returning from the Fair | Webster. |
| 222 | A Village Choir | Webster. |
| 223 | Contrary Winds | Webster. |
| 224 | Reading the Scriptures | Webster. |
| 225 | The Broken Jar | Wilkie. |
| 226 | The Refusal.—(Duncan Gray) | Wilkie. |
| 233 | The Hop Garden | Witherington. |
| 234 | Hastings—Fishing-boats making for Shore in a Breeze | Chalon. |
| 235 | Village Gossips | Chalon. |
| 237 | The Reckoning | Morland. |
| 238 | Cows in a Landscape | Gilpin. |
| 241 | The Dawn of Love | Brooks. |

ELLISON GALLERY OF WATER-COLOUR DRAWINGS.

In the room next to the Sheepshanks Galleries is a Collection of fifty Water Colour Drawings presented for public instruction by Mrs. Ellison of Sudbrooke Holme, Lincolnshire; and other Drawings, the property of the Museum.

Each of the Drawings has the name of the Subject and the Artist legibly painted upon the frame. For further information, we must refer to the Catalogue of the Sheepshanks Collection, which we previously mentioned.

In the Gallery beyond the Water Colours will be found

THE EXHIBITION OF MINIATURE PORTRAITS.

The Miniatures which formed a section of the Loan Collection of 1862 were objects of so much interest, that it is proposed to give a further development to an Exhibition of this Art, in which English Artists were the first to excel, and which, though now seldom practised, flourished in England for nearly three centuries.

For this purpose, the assistance of possessors of Miniature Art has been solicited, and the present Collection will, it is believed, include examples of all the most important Miniaturists of the 16th, 17th, 18th, and 19th centuries. A Catalogue containing a list of the Portraits and the names of the Artists is sold in the Gallery.

WORKS OF MEDIÆVAL ART-WORKMANSHIP.

In the Avenues of the Picture Galleries, in the Gallery leading across the South Court from the Ellison Gallery to the National Gallery, and in another Gallery, which runs at right angles with it, is placed in cases a most valuable collection of
Venetian Glass.

Limoges Enamels.

Reliquaries, Crosiers, and Ecclesiastical Ornaments.

Valuable Works of Art from the Pourtales Collection.

Ecclesiastical Metal Work of various dates.

Carved Ivory Cups and Tankards.

Gilt Cups, Vases, and Clocks.

Statuettes from Spain.

And a Case containing Reproductions of Works of Mediæval Art by Messrs. Elkington and Co., and Messrs. Franchi.